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“PUN’S NOT DEAD!”
WORDPLAY IN AUDIOVISUAL MEDIA AND TRANSLATION TECHNIQUES:
THE CASE OF NETFLIX'S *UNBREAKABLE KIMMY SCHMIDT*

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ABSTRACT

Dubbed audiovisual products, such as movies and TV shows, which are the most common, are consumed in Spain on a daily basis. For the sake of comedy, the script writers of these products frequently draw upon different linguistic and textual phenomena to write the dialogue scripts. In this case, wordplay is the issue at stake. This paper follows the Descriptive Translation Studies (DTS) paradigm and explores the transfer of the scripts of a comedy TV show in American English dubbed into Spanish, looking into the linguistic features of the puns found in the corpus and the techniques that translators have used to try to preserve the humorous effect in the target text. The methodology is mainly based on quantitative analysis, in order to shed some light on the dubbing of humorous elements trying to determine which techniques are more frequently used by translators to deal with the problem of wordplay and which linguistically different puns entail more complication in their translation.

Keywords: *Dubbing, wordplay, puns, translation, techniques*

RESUMEN

En España, se consumen productos audiovisuales doblados diariamente. Los más comunes y populares son las películas y las series de televisión. Para dar lugar a situaciones de comedia, a menudo los guionistas recurren a distintos fenómenos lingüísticos y textuales a la hora de escribir los diálogos de los guiones. En este caso, los juegos de palabras son el objeto de investigación llevado a cabo. Este estudio sigue el paradigma de los Estudios Descriptivos de Traducción (EDT) y explora la transferencia de los guiones de una serie de televisión de comedia en inglés de Estados Unidos doblada al español, observando los distintos rasgos lingüísticos de los juegos de palabras incluidos en el corpus y las técnicas que los traductores han aplicado en un intento por mantener el efecto humorístico en el texto meta. La metodología utilizada está basada en el análisis cuantitativo, cuyos objetivos son arrojar luz sobre doblaje de elementos humorísticos e intentar determinar qué técnicas utilizan los traductores más frecuentemente para tratar el trasvase de los juegos de palabras y qué tipos lingüísticos diferentes de juegos de palabras conllevan más complicación en su traducción.

En primer capítulo, el lector puede adquirir una visión general del presente trabajo, la motivación para llevar a cabo la investigación y los rasgos principales del mismo. El principal objetivo de esta investigación es analizar la traducción de juegos de palabras en los episodios incluidos en la primera temporada de la serie de Netflix *Unbreakable Kimmy Schmidt* (Carlock and Fey, 2015) y observar, como se ha mencionado previamente, las técnicas de traducción utilizadas. El género de la serie y la variedad de personajes son importantes, ya que favorecen la aparición de juegos de palabras a lo largo de todos los episodios. En la investigación, cada ejemplo de juegos de palabras es clasificado desde un punto de vista lingüístico y las técnicas usadas para su transferencia a la versión doblada en español son examinadas.

La base teórica de esta investigación se encuentra en la rama de los EDT. Como ya se ha mencionado anteriormente, el objetivo es analizar la traducción de juegos de palabras al español para doblaje, tarea que será llevada a cabo desde un punto de vista descriptivo. En este estudio, el rol de los EDT es establecer las tendencias que siguen los traductores audiovisuales para tratar con estos elementos lingüísticos. Por ello, aquí no se evaluarán las habilidades de los profesionales de la traducción audiovisual (TAV), ya que es un análisis descriptivo, en oposición a un análisis prescriptivo, cuyo objetivo suele ser discutir la traducción a fin de proponer mejores soluciones para esta. La clasificación utilizada indicará si el efecto de un juego de palabras en el texto origen se ha mantenido en el texto meta o no.

Dado que el corpus analizado es un texto audiovisual, los profesionales que llevan a cabo su traducción están especializados en este campo. La TAV es una disciplina que consiste en la transferencia de textos audiovisuales, de carácter multimodal, de un idioma y cultura a otros. El crecimiento de esta disciplina es debido al crecimiento de la accesibilidad a productos audiovisuales, tales como películas, series de televisión y documentales, y se encarga de la traducción de los guiones de estos productos, además de videojuegos, anuncios, etc. Para el proceso de traducción de estos productos se puede recurrir a varios modos, siendo los tradicionales: doblaje, subtitulado, *voiceover*, narración e interpretación. Además, hay nuevos modos de traducción audiovisual que han surgido con el objetivo de facilitar la accesibilidad de gente con discapacidades: la audiodescripción para ciegos y personas con deficiencia visual y el subtitulado para sordos e hipoacúsicos. En este trabajo, el objetivo será el estudio del doblaje del corpus, que consiste en traducir el guion de un texto y sincronizar los diálogos con los labios de los personajes en pantalla. Esta tarea se lleva a cabo por traductores audiovisuales, actores de doblaje, directores de doblaje y, en

ocasiones, asistentes de doblaje. A la hora de traducir un producto para doblaje, una de las tareas del profesional ha de ser considerar las restricciones que este modo supone, entre las que se encuentran los juegos de palabras: este fenómeno juega con palabras que tienen un aspecto parecido, palabras que se pronuncian igual, expresiones idiomáticas, otras estructuras, etc. En ocasiones, el efecto de los juegos de palabras se pierde al intentar transferirlo a otro idioma.

Para llevar a cabo el estudio, se ha elaborado una taxonomía a fin de clasificar los ejemplos. En el caso de los juegos de palabras, se pueden identificar las siguientes categorías y subcategorías de juegos de palabras: juegos de palabras fonológicos (de homonimia, de homofonía, de homografía o de paronimia), juegos de palabras léxicos (de polisemia o idiomáticos), juegos de palabras morfológicos y juegos de palabras sintácticos. En cuanto a las técnicas de traducción observadas, se encuentran: correspondencia, cambio de juego de palabras, omisión, punoide y copia directa.

En definitiva, el objetivo principal de este trabajo es exponer los rasgos lingüísticos de los juegos de palabras que se han encontrado en el corpus y las técnicas utilizadas para su trasvase. Para ello, se lleva a cabo un análisis cuantitativo de los resultados obtenidos, cuyo objetivo final es dar respuesta a las preguntas de investigación que conforman la metodología llevada a cabo y que son las siguientes:

1. ¿Se conserva o se pierde el efecto de los juegos de palabras en el texto meta?
2. ¿Cuál es el tipo de juegos de palabras más común encontrado en este corpus?
3. ¿Qué técnicas son más comunes en la traducción de juegos de palabras en doblaje?
4. ¿Qué tipo de juegos de palabras es más probable que conserve su sentido?

En el análisis de datos, los ejemplos más representativos de cada categoría de juegos de palabras han sido seleccionados. Cada uno de ellos ha sido explicado, con un contexto de la escena del capítulo al que pertenece, una explicación del juego de palabras y de la técnica de traducción utilizada en cada caso. Así pues se presenta una serie de tablas en las que se puede comparar ambas versiones (inglés y español doblado) ordenadas por categoría de juegos de palabras.

Los resultados finales de este estudio están representados por medio de figuras y tablas. En general, más de la mitad de los juegos de palabras pertenecientes al corpus han mantenido su sentido. Se observa que los juegos de palabras fonológicos y morfológicos son los más abundantes en el corpus. Además, uno de los resultados más importantes que se han obtenido es que los profesionales de la traducción audiovisual a menudo aplican técnicas de conservación de juegos de palabras, como la correspondencia o el cambio de juego de palabras.

En general, las conclusiones de la investigación son favorables. La traducción de juegos de palabras supone un desafío para los traductores audiovisuales debido a la pérdida de sentido de un idioma a otro. Aunque la muestra tomada para el estudio es pequeña, se puede contrastar con una más grande para determinar tendencias en cuanto a las categorías de juegos de palabras y técnicas de traducción. De este modo, se podrían llevar a cabo más investigaciones acerca de los juegos de palabras y de otros fenómenos lingüísticos presentes en series y películas.

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CHAPTER 1: INTRODUCTION

Wordplay is a tool used by individuals in order to give a humorous sense to the discourse. Using language as a game has turned into a daily life routine in communication. Being placed in one of the most important positions in the way humor is used, wordplay has become an interesting phenomenon to be analyzed when dealing with translation. In the process of the translation of scripts, in Audiovisual Translation (AVT), there are many factors that need to be considered, in order to encounter an accurate equivalent sense for a determined audience.

The translation of audiovisual products can be done by means of different modes: subtitling or dubbing are the most popular ones. In the present paper, the mode of dubbing will be studied. The main reason for this choice is the situation of the country of the target language (TL), Spain, in terms of dubbing.

In this paper, wordplay will be studied within the dubbing scope: from the source text (ST) in American English to the target text (TT) in Spanish. The main objective is to analyze the translation of wordplay and puns in the episodes included in the first season of the Netflix's TV show *Unbreakable Kimmy Schmidt* (Carlock and Fey, 2015) and to observe the translation techniques that have been performed. The genre of this show and its range of characters favors the appearance of the phenomenon of language-specific humor and wordplay along all the episodes. Each instance of wordplay from the ST will be classified from a linguistic point of view and the techniques used for its rendering into the dubbed version of the Spanish will be examined.

Authors have previously dealt with the issue of the different manifestations of humor, in which wordplay is included, in audiovisual media and their transference

across languages and cultures. One of the authors that have made relevant contributions to this field is Martínez Sierra (2004), whose doctoral thesis consists of a descriptive study of the translation of humor in audiovisual texts, using a corpus made from examples extracted from *The Simpsons* (Groening, 1989). Among other points, this author deals with the issue of wordplay and the problems it entails with its translation. The present dissertation is an attempt to deepen on the matter.

This Master's dissertation is divided into nine chapters, each of them with its corresponding sections. The paper is structured as follows.

In the present first chapter, readers can acquire a general overview of the motivation for conducting this study and the main features of it: the object of study of the dissertation and some theoretical background to understand the basic concepts which it deals with.

The second chapter includes a general overview of the previously mentioned theory on which the present study is based: Descriptive Translation Studies (DTS). AVT, as well as other subdisciplines of translation are, is encompassed within this discipline.

Chapter 3 contextualizes AVT, as a discipline which consists in the transfer of audiovisual texts, which are multimodal, from one language and culture into another. Apart from being defined and explained, with its limitations and characteristics, dubbing as chosen for this paper will be approached in more detail. This AVT mode has its own features and entails its own restrictions, both technical and linguistic.

In chapter 4, the reader will find a taxonomy based on the theory of the linguistic phenomenon that this dissertation analyzes and deals with: wordplay. The corpus to be analyzed in this research paper is composed of examples of wordplay. All

the technical terms concerning wordplay will be defined and a taxonomy based on the linguistic features of every type of pun will be built in order to categorize all the examples collected from the corpus. Moreover, the different techniques for the translation puns from a language into another will be exposed. Thus, this chapter is the theoretical core of the dissertation, since it sets the ground for the analysis and classification of the examples of the corpus.

Chapter 5 covers the design this research follows. In the first place, the main objective(s) will be explained, followed by the research questions this dissertation will resort to. Then, a contextualization of the corpus will be provided: the genre of the TV show *Unbreakable Kimmy Schmidt* and the nature of their main characters are key to understand the richness of examples of wordplay that this corpus includes. The process of collection of the data analyzed in the corpus will be displayed stage by stage. Lastly, the stages of this research and its analysis will be presented.

The data analysis of the corpus will be presented in chapter 6. Some of the most representative examples for each type of pun will be qualitatively examined, comparing the ST (English) and the TT (Spanish) in linguistic terms and explaining the translation solution applied to each case.

Chapter 7 deals with the quantitative results extracted from the analysis of every example of the corpus and their discussion. In this chapter, these results will be the answer to the previously raised research questions. Furthermore, all the data provided will be backed up by tables and figures which represent the different results obtained from the analysis.

Finally, chapter 8 comprises the main conclusions that have been drawn from this research. Furthermore, the answers to the research questions will be put together

and examined. There will also be a discussion about the most significant findings extracted from this study. Lastly, the limitations found in this study due to its scope, will be mentioned, finishing with suggestions and proposals for further research.

CHAPTER 2: TRANSLATION STUDIES

In order to understand the object of study of this paper, it is necessary to approach a number of theoretical concepts. This Master's dissertation positions itself within Audiovisual Translation (AVT), which represents a specific area within the wider discipline of Translation Studies (TS).

2.1 TRANSLATION STUDIES AND ITS BRANCHES

The ground for the flourishing of TS as a discipline was set by Holmes in the Third International Congress of Applied Linguistics, held in Copenhagen in 1972. The contribution of this author to this field is fundamental, since he coined the term TS, delimited its scope and divided and classified it into branches. He proposed a scientific discipline that would deal with “the complex of problems clustered round the phenomenon of translating and translations” (Holmes, 1988: 67), which he utterly called TS.

According to Holmes (1988: 71), the two main objectives of TS are: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which of these phenomena can be explained and predicted. Moreover, the two main branches of pure translation studies were designated by the author as Descriptive Translation Studies (DTS) and Theoretical Translation Studies (ThTS).

Taking over Holmes' contribution, Toury (1995) helped consolidating TS and, more specifically, DTS. The following tree-diagram is known as the Holmes' map.

Adapted from Toury (1995: 10), this map displays Holmes' (1975) conception of TS and its different branches.

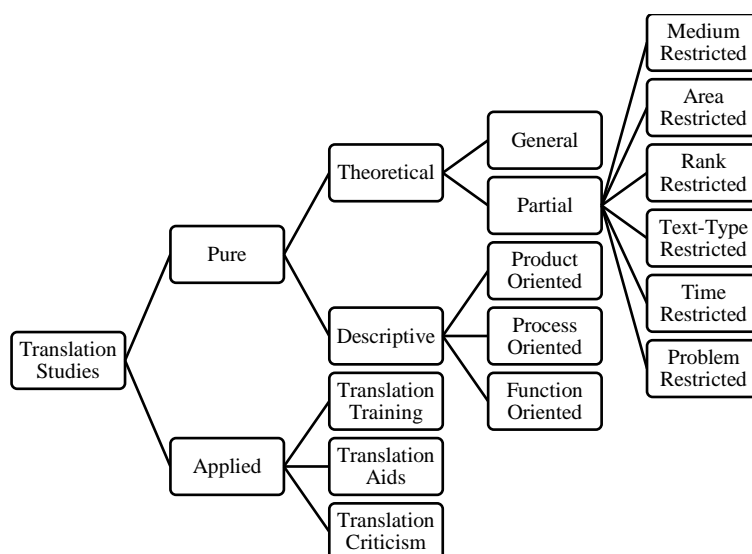


Figure 1. Holmes' map of Translation Studies.

As Toury (1995: 9) has noted, “the tree-diagram does a division of labour between various kinds of scholarly activity”. Holmes built this division keeping in mind that TS should continue its development as an empirical science, thus he noted the following:

Such disciplines, it has often been pointed out, have two major objectives, which Carl G. Hempel has phrased as ‘to describe particular phenomena in the world of our experience and to establish general principles by means of which they can be explained and predicted (1988: 71).

The theoretical branch of pure TS, ThTS, as Holmes explains, is not interested in describing existing translation, but in:

using the results of descriptive translation studies, in combination with the information available from related fields and disciplines, to evolve principles, theories, and models which will serve to explain and predict what translating and translations are and will be (1988: 73).

Its partial sub-branch, partial theoretical studies, focuses on restrictions in the lines of the following parameters, as stated by Holmes (1988: 74-76):

- Medium-restricted theories are subdivided according to the medium where they are used: translation performed by humans, computers or the two in conjunction (machine-aided translation). Human translation can be either oral translation or interpreting, which can also be consecutive and simultaneous.
- Area-restricted theories are limited to certain languages and or cultures.
- Rank-restricted theories deal with discourse or texts as wholes, but they are concerned with lower linguistic ranks. In other words, the examination of texts that have been restricted to a specific level.
- Text-type restricted theories, also called discourse-type restricted theories, deal with the issue of translating specific types or discourse genres, which can be literary, audiovisual, technical, etc.
- Time-restricted theories are limited depending on specific periods and time frames.
- Problem-restricted theories deal with limitations caused by one or more specific problems, which can range from broad and basic questions to such more specific.

These previously mentioned theories, included in partial theoretical studies, are relevant for the purposes of this study. They deal with the process of translating and dubbing movies and TV shows, activities which are performed by translators and audio specialists. The language analyzed is English, which has been translated for dubbing into Spanish. There is a focus on the challenges that linguistic and technical constraints cause, likewise time-restricted limitations that emerge in the process of dubbing an audiovisual product and the previously mentioned process that it implies.

2.2 DESCRIPTIVE TRANSLATION STUDIES

The subject of DTS, which is the descriptive branch of pure translation studies, is the focus of interest in terms of theoretical notions in this study, as it is the branch which maintains the closest contact with empirical phenomena. This branch is divided into three kinds of research, distinguished by focus (Holmes, 1988: 72-73):

- Product-oriented DTS deals with the description of individual translations, also called text-focused translation description. The analysis can be of either a pair of ST and TT or different TTs (in different languages or not) of one single ST. A corpus from a specific period, language register or discourse type can also be involved: it can be diachronic, as well as synchronic. Consequently, one of the goals of this focus can be a general history of translations.
- Function-oriented DTS has to do with the description of the function of translations in a sociocultural context. This area of research tries to explain why some texts were and were not translated at certain times and in certain places. This discipline, also called socio-translation studies, has received way less attention than the other ones.
- Process-oriented DTS involves the process of translation from a cognitive point of view and aims to decode the mental processes that translators deal with. It is expected that this issue receives more attention in the future by an area of study called translation psychology or psycho-translation studies.

It is important to highlight the relevance of DTS in this dissertation. The descriptive nature of this branch of TS makes it possible for the observation of the patterns

translators follow in the process of translating an audiovisual product that is set for dubbing. In opposition to this descriptive analysis of audiovisual texts, the prescriptive way analyses translation and proposes better techniques for the final product. The three kinds of research that DTS is divided into are present in this study: the function of the ST (wordplay), the process (the techniques that translators apply in the process of translating audiovisual products for dubbing) and the product (the final version for dubbing in the TT).

2.3 FOREIGNIZATION AND DOMESTICATION

Translation can be focused on cultural studies. Thus, translation strategies must be considered by all these theories. This section deals with cultural difference and with the relationship that exists between the source and the foreign culture of the source and target texts involved, and the consequent link between ideology and dominant discourse to translation techniques.

According to Munday (2001), several cultural theorists discussed that the scope of TS needs to be broadened in order to understand the influence that the sociocultural framework can exert upon the process of translation: among them, the relationship between translation and gender studies and between translation and postcolonialism stand out. Munday highlights the critic of Venuti, one of these theorists, against Toury's theory of DTS:

Toury's method (...) must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the

social institutions where translations are produced and enlisted in cultural and political agendas (Venuti, 1998: 29).

Munday (2001) also highlights the relevance of Venuti's theory about the role of the translator in the process of translation. Venuti (1995: 1) introduces the term "invisibility" to describe the role attributed to translators and the way their situation is in the context of the contemporary Anglo-American culture. According to the author, invisibility is typically produced by the way translators produce a clear TT that does not seem to have suffered a process of translation and by the way translated texts tend to be read in the target culture:

(...) giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the original (Venuti, 1995: 1).

Once Venuti's concept of invisibility has been clarified, the introduction of two concepts is important: domestication and foreignization. Through them, he discusses translators' invisibility and, borrowed from Munday (2001: 146), their main features are the following:

- Domestication. This strategy is seen by Venuti (1995: 20) as dominating Anglo-American translation culture and evolves an ethnocentric reduction of the Anglo-American foreign text to target-language cultural values. Thus, this strategy promotes the invisibilization of the figure of the translator in order to minimize the foreignness of the TT and contributes to the proximity of the author towards the target consumer.
- Foreignization. Venuti (1997: 242) sees this strategy entailing "choosing a foreign text and developing a translation method along lines which are excluded

by dominant cultural values in the target language”. From his point of view, it restrains the ethnocentric violence of translation. Thus, this strategy contributes to the proximity of the consumer towards the author.

This research paper includes the analysis of a corpus composed by translated puns from English into Spanish and consequently, concerning two different cultures. Wordplay can be built using several methods, and some puns can be built over cultural references of the source culture. In this cases, translators need to decide whether they want to domesticate these references or naturalize them. Thus, Venuti’s strategies are important to understand final product of the TT.

CHAPTER 3: AUDIOVISUAL TRANSLATION: DUBBING

The present chapter includes a general background of the main characteristics of AVT and more particularly, dubbing, as the mode chosen to conduct this experimental study.

The main features and the limitations of dubbing are explained as follows.

3.1 AUDIOVISUAL TRANSLATION

AVT is included in a branch of TS. This discipline has been gaining more and more popularity and growing at a very fast pace in the last few decades, as Orero,(2004, VIII) mentions:

technological developments which have changed paper oriented society towards media oriented society have also made AVT the most dynamic field of Translation Studies. This is an objective appreciation given the market demand for audiovisual translators and the number of students interested in it.

Due to the evolution that the audiovisual industry has experimented in last few decades, the accessibility to all kind of audiovisual products (especially to movies, TV shows and documentaries) has been possible, coupled with the flourishing of AVT. It is noteworthy that AVT and digital television have made the inclusion of subtitles and audio in different languages possible, and due to that, accessibility to audiovisual products addressed to the deaf and hard-of-hearing and the blind or visually impaired has grown. The production of movies and TV shows in DVD and digital streaming platforms, such as Netflix, HBO, etc. has contributed to this spread. On balance, AVT contributes to accessibility at various levels.

Many authors have tried to contribute with an accurate definition of AVT. Chaume (2004) points out some characteristics that distinguish the material that AVT

works with from other branches of translation studies: the author indicates that audiovisual texts are hybrid products, in terms of text and genre, in terms of content and from the point of view of the multiple signifying codes that take part at the same time in the production of meaning. Then, the translator is led to use different approaches to try to comprehend the relationship of the elements that take part in their object of study, as well as the textual and contextual keys for the transference of those elements to another language and culture.

The types of texts that are typically translated as audiovisual products, exposed by Bernal (2002), are: screenplays for movies and television; screenplays for documentaries, promotional videos of companies and products, etc.; and scripts for multimedia computer applications (educational or playful, both for computer and for consoles).

The traditional translation modes of AVT, according to Díaz Cintas and Anderman (2009) are dubbing, subtitling, voiceover, narration and interpreting. Moreover, new modes of AVT have emerged with the duty of facilitating accessibility for impaired people: on the one hand, audiodescription (AD) for the blind and the partially sighted provides a sound information about what can be seen, so that the whole of the audiovisual work is understood as perfectly as possible; on the other hand, subtitling for the deaf and the hard-of-hearing (SDH) provides information about the audio of the audiovisual work and can be interlingual, which implies a translation of the audio, or intralingual, in the same language as the audio.

In the present paper, dubbing is the AVT mode chosen for the analysis of the present corpus.

3.2 DUBBING

Dubbing is the most common mode of AVT in Spain. One of many definitions is that it is a mode of AVT which “consists of translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant” (Chaume, 2013a: 107).

According to a report released in 2013 by the “Commission for the Promotion of the Original Version in the exhibition of audiovisual works”¹, created by the Spanish Ministries of Education and Culture, Spain, along with Italy, is the country of the European Union where dubbing experiments a greater implantation in the emission of contents (Ministerio de Educación, 2013). Spain’s position about dubbing in the EU finds its origins in the regulation promulgated by the fascist dictatorship of Franco in 1941, in imitation of the Italian Law of Defense of the Language of his political compatible colleague Mussolini (Galán, 2003). That law banned the cinematographic projection in other languages except for Spanish and it was compulsory to follow the process of translation and dubbing in Spanish studios, in national territory and by Spanish professional translators. From these facts, it can be deduced that Spanish tendency towards dubbing is the result of laws promoted during a dictatorship, which have turned dubbing into a Spanish tradition. Due to this, despite of the boost of popularity that subtitled TV shows have experimented in previous years, broadcasting platforms still offer them dubbed in Spanish. In the case of Netflix, its wide range of

¹ In Spanish, *Comisión para el Fomento de la Versión Original en la exhibición de las obras audiovisuales*.

comedy TV shows can be consumed both with English audio and Spanish subtitles or with solely Spanish audio.

Research in the field of AVT and dubbing can be narrowed down to the last half of the twentieth century and this century. The considered first volume written on dubbing was published in the seventies by Fodor (1976). As Chaume (2013) points out, Fodor set the scene for dubbing research, but adopting a professional perspective. Although this research has progressed in the eighties and, notably, the nineties, the twenty-first century has become a turning point for AVT at all its levels. This development can be attributed to the previously mentioned evolution that the audiovisual industry has experimented and the consequent flourishing of AVT as a discipline. The first works of this era had a more professional and practical point of view, about quality standards, industrial issues and so on. However, as reported by the author, a link has been established between AVT and TS; therefore, AVT, along with translation for dubbing,

is a subfield of translation studies and is directly related to communication studies, media studies and film studies, but also to disciplines no inextricably linked to translation studies like sociology, philosophy, linguistics, semiotics, literary theory, area studies, etc (Chaume, 2013: 288).

Altogether, the author mentions the most important contributions to the field of AVT and dubbing, both from a theoretical and practical point of view. Among these contributions, Marleau (1982), Brant (1984), Pommier (1988), Izard (1992), Ivarsson (2002), Díaz Cintas (2003) and Chaume (2010) can be found.

In Spain, some audiovisual genres have more tendency than others to be dubbed than subtitled. As exposed by Agost (1999: 80-93), these genres are the following:

- Dramatic genres: these include (1) movies, both for cinema and television, in which generally, the budget is high and can be invested in the process of dubbing; (2) TV shows, which have experimented an exponential development in recent years; and (3) cartoons, which are generally dubbed.
- Informative genres: these include (1) news shows and (2) documentaries, which usually also concern voice-over.
- Entertainment genres: these include (1) kids' variety shows, (2) computer apps and (3) humor shows, among others.
- Advertising genres: these are experimenting a shift of tendency and maintaining their original audio, sometimes with a brief process of subtitling.

The genre of an audiovisual product is key when it comes to choosing a mode for its translation. For instance, although Tvelt (2009: 85-86) shows a preference towards subtitling, provides some examples of genres in which dubbing is the best option:

- In shows such as documentaries, in which the voice does not form an integral part of a character and belongs to an off-screen commentator, revoicing and dubbing are better options than subtitling.
- Shows with fast speed rates cannot be subtitled if readability requirements are to be met and information is not to be lost.
- Films and shows aimed at kids should be dubbed as an option, viewers at that age still cannot read properly.

As stated before, regarding the translation of an audiovisual product, the translator must consider several aspects that must be taken into consideration while facing priorities and restrictions of AVT, which can be either technical or linguistic.

Regarding the technical aspects that must be taken into consideration in the process of dubbing are the following, as stated by Agost (1999: 30-33):

- If the audiovisual product must be broadcast immediately, it is more susceptible to be subtitled than dubbed due to issues of time. In dubbing countries, if the product can be broadcast later, it will be dubbed.
- Money is a decisive factor while choosing if an audiovisual product is going to be dubbed or subtitled. The dubbing process implies a big monetary investment than a subtitling process, since dubbing requires many elements: translator, adjustor, dubbing director, voice actors and actresses, an editor and much equipment.
- In Spain, there are some regions which are bilingual and share Spanish and other language, such as Catalan, Gallegian, etc. Here, political factors play a crucial role when it comes to make a decision about what to dub and subtitle. The governments of each region must adopt linguistic policies that will have an influence on the dubbing and subtitling markets.
- The function of every audiovisual product will also have a significant role. For instance, informative shows that want to catch public's attention and are usually broadcast in their own tongue are usually subtitled.
- Lastly, one of the decisive aspects is the target of the product. Although some countries are mostly used to subtitling, some of their products will be dubbed: for instance, the ones that are targeted to children and the elderly. Another example would be film libraries and clubs, which are more elitist and have a preference towards subtitled products.

The general process of dubbing takes place after the translation of the script. It does not depend on the kind of audiovisual product that is being treated. Borrowed from Chaume (2004), the steps of the process of dubbing are the following:

- TV channel or distributor's decision to broadcast a foreign audiovisual text, as a TV show or documentary.
 - Official task of dubbing it into a TT.
 - Recruitment of a translator and organization of the whole production process (dubbing director, dubbing actors, sound engineer, etc.).
 - Production of a first rough translation, although translators are gradually writing more dialogues, thus making more profit.
 - Domestication of the rough translation by a dialogue writer to make the dialogues sound natural in the TL.
 - Synchronization of the text to the screen characters' mouths.
 - Supervision of the dubbing actors while they read aloud this synchronized more natural translation. This task is done by the dubbing director and with the help of the sound engineer.
 - Recording of the dialogues with a new dubbing track by the sound engineer.
- Final assembly with the unification of the different sound tracks to elaborate the master copy.

Concerning the process of translation for dubbing of an audiovisual product, there are some linguistic factors that should be considered. The translator must find out as much information as possible about the topic of the audiovisual product and watch it before and after the process of translation to make sure that the definitive version of the

translation is suitable for the image. Furthermore, the process of translation of the script may bring some problems and difficulties that relate to linguistic factors. These linguistic factors are presented by Rica Peromingo (2016: 82-89):

- Wordplay and puns. These are the phenomena that this paper deals with and will be deeply explained in following pages. Puns play with words that look similar, the pronunciation of words, idioms and so on. In some occasions, the effect of puns is lost when they are translated into another language. An example of this phenomenon is this element of the corpus of the paper. In the film *Scott Pilgrim vs. the World* (Wright, 2014), the following dialogue between two characters takes place:

English	Spanish
Kim: Scott, you are the salt of the earth .	Kim: Scott, eres de lo que no hay . [Scott, you're something else.]
Scott: Thanks.	Scott: Gracias. [Thank you.]
Kim: I meant scum of the earth .	Kim: Quería decir que eres escoria . [I meant you're scum.]

Table 1. Example of wordplay in *Scott Pilgrim vs. The World*.

In this case, Kim uses the idiom “to be the salt of the earth”, which means “to be a good an honest person”. When Scott thanks her for the compliment, she replaces “salt” for “scum”, which turns the idiom into an insult. In Spanish, this idiom does not exist, so it was translated as an equivalent for being a good person: *eres de lo que no hay* [you’re something else]. Then, the pun is lost and the insult is replaced by something that works as an insult: *eres escoria* [you’re scum].

- False friends. This kind of words, which look like some other words in another language, can be confused by other words. Rica Peromingo (2016: 83) provides

examples extracted from Duro (2001: 184-185): In the film *Titanic* (Cameron, 1997), “make it count” is translated into Spanish in the dubbed version as *haz que cuente* [make it count]. This literal translation should have been translated as *aprovecha esta oportunidad*² [take advantage of this opportunity].

- Commercial brands. These can be unknown in other cultures, thus a more generic example of the product can be used: for instance, the use of tissue paper instead of “Kleenex”. The famous film *Back to the Future* (Zemeckis, 1985) contains an example of a problem of translation with commercial brands: a character calls the main character Calvin, because his pants are Calvin Klein. In the eighties, Calvin Klein had not still arrived in Spain, so Levi Strauss (a widely known brand of jeans) was chosen as an alternative. This solution caused another problem: in the image, pants could be seen, although they were talking about jeans.
- Rhymes and songs. The translation of rhymes in song can also cause problems. If there is no official translation, which would be the case of famous poems, the translator must try to respect the rhyme as much as possible. In this sense, songs cause problems, because the translator should preserve the rhyme, the musicality and the meaning of the song. An illustrative example of a song would be the following: in the song *I'll make a man out of you*, from *Mulan* (Bancroft and Cook, 1998), rhyme has been preserved, as well as the meaning of the song and musicality. In order to achieve that, the recurring verse that guides the rhyme of the song “WE ARE” has been substituted for *CON VALOR* [WITH COURAGE], which also maintains the main topic of the song. See the table below.

² Our own translation.

English	Spanish
WE ARE MEN We must be swift as a coursing river WE ARE MEN With all the force of a great typhoon WE ARE MEN With all the strength of a raging fire Mysterious as the dark side of the moon	CON VALOR [WITH COURAGE] Seré más raudo que un río bravo [I will be faster than a brave river] CON VALOR [WITH COURAGE] Tendré la fuerza de un gran tifón [I Will have the strength of a big typhoon] CON VALOR [WITH COURAGE] Con la energía del fuego ardiente [With the energy of the burning fire] La luna sabrá guiar el corazón [The Moon will know how to guide the heart]

Table 2. Example of song from *Mulan*.

In the case of *In the Dark of the Night*, from the animation film *Anastasia* (Bluth and Goldman, 1997), the literal translation of the song has been lost in order to maintain musicality, rhyme and the topic of the song. See the table below.

English	Spanish
In the dark of the night Evil will find her In the dark of the night Just before dawn Revenge will be sweet When the curse is complete In the dark of the night She'll be gone	Es la noche fatal [It's the fatal night] Viene por ella [It comes for her] Es la noche fatal [It's the fatal night] Dulce maldad [Sweet evil] Revancha feliz [Happy revenge] Arreglar el desliz [To fix the slip] En la noche fatal [In the fatal night] Dime adiós [Tell me goodbye]

Table 3. Example of song from *Anastasia*.

- References to TV shows. It is common that an audiovisual product includes references to TV shows, movies, shows and famous people that are widely known in its country. The problem begins when this product must be translated to another language, and in that culture those references are not that known. A solution can be translating the title of the film or TV show into the official one in the TL, or using a more known character, if there is a reference to a celebrity from the culture of origin. For instance, the mildly famous comedy TV show *Community* (2009) sometimes refers to an underground American TV show called *The Cape* (2011). This reference to another TV show can entail a problem of transferability from one culture into another: in the case of Spain, *The Cape* is unknown.
- Cultural references. In addition to references to TV shows, cultural references can also cause problems from one culture into another. In the popular TV show *The Simpsons* (Groening, 1989), in the episode called *A fish called Selma*, there is a scene where Selma smokes a cigarette, which prompts a yuppie diner at the next table to say: “Excuse me, I ordered a Zima, not emphysema”. This refers to an American beverage which name rhymes with “emphysema”. In the Spanish dubbed version of the episode, this line has been translated the following way: *Perdone, he pedido un ‘fisimi’,³ no un enfisema* [Excuse me, I have ordered a “fisimi”, not an emphysema]. The cultural reference has been rendered into another word that sounds like “emphysema”.

³ Literal transcription of what can be heard in the dubbed version of the episode.

CHAPTER 4: TAXONOMY OF WORDPLAY

Wordplay is a tool used by individuals in order to give a humorous sense to the discourse. The corpus to be analyzed in this research paper is composed of examples of wordplay. Hence, the objective of this chapter is to cover the phenomenon that generates puns, the phenomenon that has been studied: wordplay.

4.1 DEFINITION AND TYPOLOGY OF WORDPLAY

The most extended definition for wordplay is the following (Delabastita, 1996: 128):

wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.

For the sake of clarity, from now on in this study, both “wordplay” and “pun” will be used interchangeably. Several authors have used the term wordplay for various kinds of play on language (parody, anagram, spoonerism, etc.), but most of the literature about wordplay focuses on puns (Low, 2011: 62).

In this paper, the translation of puns from English into Spanish will be explored. When it comes to translating, puns are difficult elements and can be considered a translation problem. As pointed out by Delabastita (1994: 223), this difficulty is due to the fact that:

the semantic and pragmatic effects of source text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than

not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules.

Of the many classifications a pun can fall into, one of the most important ones has a formal point of view (Delabastita, 1996: 128): a vertical wordplay includes two formally similar linguistic structures that are co-present in the same portion of text, while a horizontal wordplay includes two formally similar linguistic structures that are in a relation of contiguity by occurring one after another in the text.

Borrowed from Delabastita (1996: 130), the linguistic features that are used by a writer to build a pun are the following:

- Phonological and graphological structure. There are pairs of unrelated words which have a similar or even identical form. In “soundplay”, sound provides the basis for the verbal association, while “anagrammatic” wordplay is based on spelling.
- Lexical structure (polysemy). Polysemous words have different meaning which usually derive from the same semantic root and are still felt to be related, for instance through metonymy, metaphor or specialization.
- Lexical structure (idioms). Idioms are combinations of words that have a meaning that is historically based on but cannot be reduced to the combinations of their component meanings. The distance between the normal, non-compositional meaning of idioms and their literal or compositional reading offers opportunity for wordplay. Moreover, idioms articulated wrong are also considered an example of wordplay.

- Morphological structure. Many derivatives and compounds end up becoming part of the vocabulary and may in that process lose some of their transparency.
- Syntactic structure. Grammars will often generate phrases or sentences that can be read in more than one way and sense.

Moreover, phonological puns can be classified in terms of more particular linguistic means used to build the pun (Delabastita, 1996: 128): wordplay can be achieved through homonymy (identical sounds and spelling), homography (identical sounds but different spellings), homophony (different sounds but identical spelling) and paronymy (with slight differences in both spelling and sound).

The figure below displays a summary of the categories of wordplay that have been explained before:

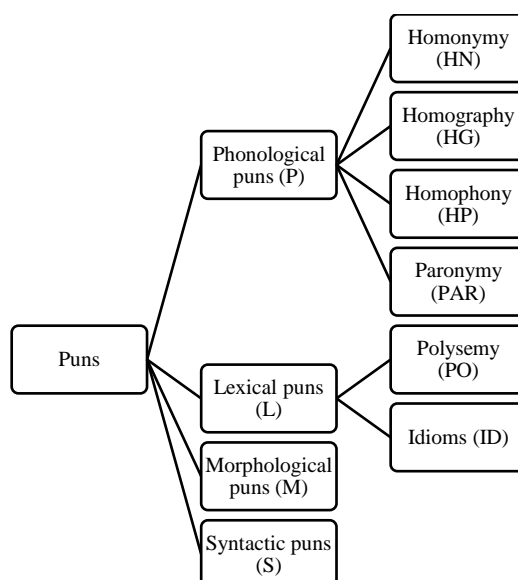


Figure 2. Taxonomy of wordplay for the analysis of the corpus.

The previous figure shows the linguistic taxonomy that will be used for the task of classification of the corpus of this research.

4.2 THE TRANSLATION OF WORDPLAY

As stated before, the process of translation of texts that include puns is a complicated task due to several previously mentioned factors. In the process of the translation of puns, the translator can use a range of techniques when facing any difficulties, as exposed by Delabastita (1996: 134):

- PUN>PUN (1) or PUNNING CORRESPONDENCE: the ST pun is translated by a TL pun, which is similar from its original in terms of structure, function, etc.
- PUN>PUN (2) or CHANGE OF PUN: the ST pun is translated by a TL pun, which is different from its original in terms of structure, function, etc.
- PUN>NO-PUN: the pun is rendered by a non-punning phrase.
- PUN>RELATED RHETORICAL DEVICE or PUNOID: the pun is replaced by some wordplay-related device, such as repetition, rhyme, irony, etc.
- PUN>ZERO: this solution does not apply to AVT and dubbing. The portion of text containing the pun is simply omitted.
- PUN ST=PUN TT or DIRECT COPY: the translator reproduces the ST pun and possibly its immediate environment in its original formulation.
- NO-PUN>PUN or COMPENSATION: the translator introduces a pun in textual positions where the original text has no wordplay.
- ZERO>PUN: this solution does not apply to AVT and dubbing. New textual material is added, with no apparent justification.

- EDITORIAL TECHNIQUES: this solution does not apply to AVT and dubbing.
Explanatory footnotes with comments provided by the translator(s).

After listing and briefly explaining the translation techniques proposed by Delabastita (1996) to translate wordplay, it is important to describe the attributes of the techniques that can apply to this corpus, which belongs to dubbing, in a more extensive way and according to the same author.

As it has been shown, there are two types of techniques in which the ST pun is translated by a TL pun (PUN>PUN). In the first case, a punning correspondence, the TT has a counterpart to the ST, based on the same linguistic features and reproducing the same meanings (Delabastita, 1993). According to Díaz-Pérez (2014), this phenomenon takes place due to the fact of a coincidence in the link between a signifier and signified across both the SL and TL. The second case is a change of pun: contrary to the previous case, there is a lack of coincidence in the link between signifier and signified across both languages. According to Díaz-Pérez (2014), when the translator tries to find a different pun in the TL, it is due to their decision of giving priority to the effect over the content.

There are cases in which the translator must render the pun into a non-punning phrase (PUN>NO-PUN) when the pun in the ST does not have a counterpart in the TT. Although the subcategories of this solution will not be taken into account in the research, its main characteristics will be shown next, as borrowed from Delabastita (1993: 202-207):

- Selective. This takes place when one of the two linguistic meanings of the ST pun is preserved in the TT, since it is considered relevant, although the whole

effect of the pun cannot appear in the TT. The pun is still lost, however the fragment which used to contain the pun in the ST is reduced and still lasts as a semantic part of it in the TT. That is the root of the term: the translator selects which one of the two linguistic meanings is going to be saved.

- Non-selective. This solution includes a non-punning phrase that retains the initial sense of the ST. Both of the original meanings (the translator does not have to select) are rendered, but in a non-punning instance.
- Diffuse paraphrase. In this case, the pun is completely lost. None of the meanings contained in the ST pun are preserved and there is no punning effect.

There is another translation solution for wordplay that involves trying to preserve the pun, but not through a TL pun. This solution is also known as punoid (PUN>RELATED RHETORICAL DEVICE or PUN>RRT, for short). As stated before, this strategy replaces the effects of pun by imitation and resorting to rhetoric devices, such as repetition, alliteration, rhyme, irony, etc. Following this solution, the translator recaptures the effect of the ST pun in order to compensate the loss of a pun rhetorically.

Direct copy (PUN ST=PUN TT) is a strategy that implies that the pun in the ST is the same in the TT. The translator's task is to reproduce the ST punning sequence to the TT untranslated, in the SL. They are therefore resorting to foreignization to keep the original expression without any translation. This causes the approach of the consumer to the source culture.

Lastly, the most intricate solution for the translator is compensation (NO-PUN>PUN). This strategy involves the introduction of wordplay in a textual position where there is none. It is called compensation because it involves the task of balancing

possible losses that may have occurred during the process of translation. Apart from translating puns from the ST with a minimum number of losses, the translator must find non-punning opportunities along the ST that can be rendered into a pun in the TT.

It has been shown that a range of translation techniques are available for the translator when it comes to performing the task of wordplay translation. Nevertheless, in the field of TS there has always been a debate about the degree of translatability of wordplay. There are several authors, such as Díaz Pérez (2008: 36), who support the theory that puns are not untranslatable. According to this author, “claiming that puns are untranslatable implies considering that those strategies are not good enough to be qualified as genuine translation”.

Delabastita’s translation techniques are suitable for facing problems in the process of translating puns. Of those strategies, an influence that both TL and audience exercise can be found in the translation of the SL pun by a TL pun, the rendering of the pun with another rhetorical device and the insertion of a compensatory pun where there was none in the SL (Ushurova, 2013).

Taking into consideration the fact that puns often have a humorous purpose, it is important that the translator has the capacity to prioritize between the humorous effect and the sense of the message. As stated by Low (2011: 62-63):

if the pun is a key part of a humorous sentence, one should try to either replicate it, or else to compensate, by placing at the same point or nearby a TL joke of a similar kind (...). If, however, the sense is more important than the witticism, priority should go to transferring the sense.

All these factors make the pun a phenomenon that is complicated to translate. Nevertheless, in the words of Hofstadter (1997: 403), there are hidden puns lying around at all times and for nearly every pun in language X there is one or more very close puns in language Y. According to Low (2011), this fact does not mean that puns

work identically in two languages, since shared puns are rare, even between cognate languages.

4.3 WORDPLAY IN AUDIOVISUAL MEDIA

Although the theory of wordplay is universal, it works slightly different when dealing with audiovisual products, such as TV shows and movies. This is due to the fact that television and cinema are examples of polysemiotic communication (Gottlieb, 1997), which is a kind of communication that simultaneously employs more than one channels of discourse. When dealing with television, those channels contain picture, written text, dialogue and music effects. The intended effect of wordplay can therefore be conveyed through dialogue, through dialogue combined with non-verbal visual information, or through written text on the screen, whether displays or captions.

Furthermore, the translation of a sentence does not depend entirely on the sentence itself. In the particular case of the translation of wordplay in audiovisual products, according to Zabalbeascoa (2005), the translation does not necessarily depend on its immediate temporal surroundings: it may depend on passages that are far from the part of the text to be translated at that moment. In a TV show such as the one analyzed in this paper, there can be several seasons and episodes and there is a possibility that some puns are recurrent and repeat along the episodes. In this case,

compensation both of kind and place must be taken into account when exploring possible techniques. Compensation of kind involves achieving the same effect by different means, thus compensating for not using the one appearing in the ST. Compensation of place refers to the practice of making a certain ST item or feature appear in a different place in the translation in order to avoid loss of meaning, effect or function orientation (Zabalbeascoa, 2005: 193).

These remarks about the particularities of wordplay applied to audiovisual media are significant in this dissertation, given the nature of the corpus under analysis.

CHAPTER 5: RESEARCH DESIGN

This chapter clarifies the purpose of the present study, the stages that have been taken to achieve the objectives, the research questions that are set to be answered through the present case study as well as other issues concerning the methodology.

5.1 OBJECTIVES

The main aim of the present paper is to expose the linguistic features of puns that have been detected in the two first seasons of TV show *Unbreakable Kimmy Schmidt* (Carlock and Fey, 2015) and the translation techniques that have been applied to deal with their transfer from the English ST to the Spanish TT for dubbing, in order to evaluate if the effect of puns is maintained or lost in the TTs. These results will be obtained throughout an empirical analysis of the corpus, which will compare both texts.

The analysis is descriptive, since it will be based on the theory of DTS; thus, the abilities of translators are not to be evaluated here. The translation techniques will be classified in terms of whether an instance of wordplay has been maintained or lost in the TT. The instances of wordplay will be classified in their linguistic features.

5.2 RESEARCH QUESTIONS

The main objective of the analysis and research that can be found within this dissertation is to find an answer and shed some light to the following research questions:

1. Is the effect of puns maintained/lost in the TT?
2. What is the most common type of puns that can be found along this TV show?

3. What strategies are common for the translation of puns in dubbing?
4. What is the type of puns whose sense is more likely to be maintained?

In order to answer these research questions, a quantitative method will be resorted to. The data analysis, included in chapter 6, also accounts for the qualitative part of the research. The taxonomy for wordplay based on their linguistic characteristics that has been provided in previous chapters will be followed. For the sake of space, only some of the most representative examples of each type of wordplay from the corpus will be analyzed in this section. The nature of the pun in the SL will be explained in terms of the linguistic characteristics and compared with its version in the TL. The applied translation techniques will also be commented. Results will be discussed in chapter 7. All the data obtained from the analysis will be represented in figures in a quantitative way. Thereby, the final results can be observed clearly. Following this process, the research questions will be addressed.

5.3 DESCRIPTION OF THE CORPUS

A total of 171 elements have been analyzed for this paper. All the examples of wordplay that build the corpus have been extracted from the first two seasons of the Netflix TV show *Unbreakable Kimmy Schmidt* (Carlock and Fey, 2015).⁴ Both season 1 and season 2 have 13 episodes, and every one of them lasts around 25 minutes. This short-episode format is popular among the genre(s) this TV show falls into: comedy/sitcom. Wordplay is a humorous device; thus, puns proliferate in comedy shows.

⁴ To find more information about the show, visit <http://www.imdb.com/title/tt3339966/> (last access: 01/10/2017)

The plot of the show pivots around Kimmy, the main character, who has been locked in a bunker for 15 years by a religious fanatic and is rescued when she is nearly 30. When she is free, she decides to move to New York, where she has adult experiences for the first time. Her previous isolation from the outside world and her inexperience cause strange and funny situations that give rise to comedy, and her unknowledge of modern slang and pop culture are key to produce unconscious wordplay. Moreover, her interactions with the other characters is also a humorous device that stimulates comedy situations and puns. Apart from Kimmy, the other main characters are the following: Titus Andromedon is a gay, black man who sings and uses language and humor in a bitter and witty way. He shares a flat with Kimmy and they become best friends. Lillian Kaushtupper is the old lady who rents the basement flat out to Titus and Kimmy. She is a rebel person who is against gentrification, a drug dealer and frequent contact of the local gang. Jacqueline Voorhees is the wife of a rich man. Her comfortable social position and her ignorance of the real world are the causes of comic interactions with the rest of the characters and especially with Kimmy, who eventually becomes her best friend.

5.4 DATA COLLECTION

The process of data collection was taken through the transcription of the TV show and as follows. A visualization of the 26 episodes in which the first two seasons of *Unbreakable Kimmy Schmidt* is divided into was made. Every instance of wordplay was noted down, with its correspondent tag (number of season, number of episode, and the timestamp or minute and second when the phenomenon takes place) and the characters that take part in the dialogue. Then, using the quick function of Netflix which makes

possible to switch languages, the audio was changed into Spanish, and the adaptation of wordplay in the TL was noted down for each instance.

Every instance of the corpus was collected and put into the table that can be found in Appendix 1 and whose extract is displayed in the following figure. A footnote⁵ has been added to explain the abbreviations of the categories of each column of the table.

#	TAG	ST	TT	V/H	LING	TEC	PRE
1.	S01E01 (6:40)	<p>Kimmy: Where is your grown-up? Are you alone? Or are you some kind of tiny businessman, sir?</p> <p>Kid: Stranger danger!</p> <p>Kimmy: I'm not stranger danger! I'm a stranger danger ranger!</p>	<p>Kimmy: ¿No vas con un adulto? ¿Estás solo? ¿O es usted un ejecutivo diminuto, señor? [Aren't you going with an adult? Are you alone? Or are you a tiny businessman, sir?]</p> <p>Kid: ¡Una extraña peligrosa! [A dangerous stranger!]</p> <p>Kimmy: ¡No soy una extraña peligrosa! ¡Yo vigilo a extraños peligrosos! [I'm not a dangerous stranger! I watch dangerous strangers!]</p>	V	P (PAR)	PUN > NO-PUN	N

Figure 3. Extract from the table (Appendix 1) used to classify the examples from the corpus.

⁵ #: number of pun / **TAG**: season, episode and timestamp / **ST**: pun in English / **TT**: pun in dubbed Spanish with its correspondent back translation / **V/H**: whether the pun is vertical or horizontal / **LING**: type of wordplay depending on its linguistic features / **TEC**: translation technique that has been applied / **PRE**: whether the pun has been preserved or not

5.5 RESEARCH STAGES

The stages that have been followed to fulfill the purpose of the study and to analyze the instances of the corpus and provide results are the following:

- Identification of instances of wordplay in the ST.
- Classification of the identified instances of wordplay in the ST.
- Identification of the dubbed version of the instances of wordplay in the TT.
- Classification of the translation techniques that were applied to each example of wordplay.
- Extraction of quantitative data based on the classification of the taxonomy of wordplay and the applied translation techniques and on the research questions.
- Observation of the quantitative data, answering to the previously proposed research questions and drawing of conclusions based on them.

CHAPTER 6: DATA ANALYSIS

In this chapter, data analysis will be performed. This includes a qualitative analysis of puns and their rendering into Spanish, based in the taxonomy for wordplay and the possible translation techniques provided in previous chapters. The sense of the pun in the SL will be explained in terms of the linguistic characteristics and compared with its version in the TL, with a commentary on the translation technique applied on each case and whether the effect of the pun has been maintained or lost. A contextualization will also be provided when necessary.

Only some of the most representative examples of each type of wordplay from the corpus will be analyzed in this section, organized in subsections, with a variety of translation techniques applied to them. Appendix 1 includes all the examples of the corpus that have been analyzed.

The following table shows how every instance of analyzed wordplay will be displayed before its written analysis.

[Number of example] – [season and episode]		
Source text	Target text	Back translation
[ST in English]	[TT in Spanish (dubbed)]	[Back translation in Spanish]
[Wordplay category]	[Translation solution]	

Table 4. Layout of the analysis of examples.

6.1 PHONOLOGICAL WORDPLAY

This category of wordplay is based on the phonological and graphological structure of pairs of words or more. Their association can be due to sound, to spelling or to both.

Thus, this type of puns can be divided into four subcategories, depending on the relation of each pair or group of words in linguistic means. Phonological wordplay (homonymy) connects words with identical sounds and spellings and different word origins, phonological wordplay (homophony) connects words with identical sounds but different spellings, phonological wordplay (homography) connects words with different sounds but identical spelling and phonological wordplay (paronymy) connects words with differences in both spelling and sound.

The following analysis of representative examples of phonological wordplay displays the problems that can entail in their rendering from a ST to a TT:

Example 1. 57 – S01E11 (23:24)		
Source text	Target text	Back translation
Tristafé: All right, ladies, today is a gift. That's why we call it the present.	Tristafé: Muy bien, chicas, el día de hoy es un regalo. Por eso lo llamamos presente.	Tristafé: [Very well, girls, today is a gift. That's why we call it present.]
Phonological, homonymy [P (HN)]	Punning correspondence [PUN>PUN (1)]	

This example belongs to the category of phonological wordplay (homonymy). In this scene, a mysterious, spiritual spinning teacher says one of his encouraging mottos. This

pun is based on the relation among the words “today”, “gift” and “present”. The double sense of “present” can be connected with both “today” and “gift”, as “present” can mean both the present moment (as in “today”) or a gift for someone. This way, this mysterious sentence that suits the personality of the character that intonates it is an instance of homonymy.

Although it is not always the case, the rendering of this pun is based on a counterpart in the TT (Spanish). It is based on the same linguistic features and reproduces the same meanings (“today” and “gift”) that the ST, because there is a coincidence in the link between signifier and signified across both SL and TL: “today” and *hoy*, “gift” and *regalo* and “present” and *presente*. The Spanish counterpart *presente* also can be two different words with identical sounds and spelling, as in English “present”. Thus, the translation technique that has been used is a punning correspondence between the content and form of the puns in the ST and TT. The effect of the pun has been maintained through this technique.

Example 2. 12 – S01E06 (2:57)		
Source text	Target text	Back translation
Dong: Hello. I am Dong.	Dong: Hola. Soy Pollong.	Dong: [Hi. I am Pollong.]
Kimmy: Hi... Dong. I'm Kimmy.	Kimmy: Hola, Pollong. Yo soy Kimmy.	Kimmy: [Hi, Pollong. I'm Kimmy.]
Dong: In Vietnam, “kim-mi” means penis.	Dong: En Vietnam, Kimmy significa pene.	Dong: [In Vietnam, Kimmy means penis.]
Phonological, homonymy [P (HN)]	Punning correspondence [PUN>PUN (1)]	

This is another instance of phonological wordplay (homonymy). Two of the main characters meet for the first time and a humorous situation takes place. The name of the Vietnamese guy that is in the same class as Kimmy is Dong. In English, “Dong” can be both the Vietnamese name of this character, but it also is a slang term for “penis”, and both have the same sounds and spelling. When they both say their names out loud, there is a situation of comedy. Furthermore, Dong adds more humor to the situation by explicitly saying that Kimmy’s name also means “penis” in his culture.

This pun has been translated, one more time, through a punning correspondence. In this case, the creativity of the translator has played a significant role. Taking into account the pre-supposed lack of knowledge of the audience about Vietnamese language and culture, an invented counterpart for “Dong” in the TL has been used: *Pollong*. As in the SL, it can refer to both a Vietnamese male name and a slang term for “penis”. The last letter has been added to give this new word a Vietnamese aspect and

does not change one of the meanings of the word. This is another example of a phonological pun (homonymy) that has preserved its original sense while being transferred from English into Spanish.

Example 3. 12 – S01E06 (2:57)		
Source text	Target text	Back translation
Girls: Hey, do you wanna party with us? Are you into molly?	Girls: Hola, ¿quieres divertirte con nosotras? ¿Te gusta el cristal?	Girls: [Hi, do you want to have fun with us? Do you like crystal?]
Kimmy: Am I? She's my favorite American Girl doll.	Kimmy: ¿Si me gusta? Me pasaría el día mirando por la ventana.	Kimmy: [Do I? I would spend the day looking out of the window.]
Phonological, homonymy [P (HN)]	Change of pun [PUN>PUN (2)]	

In this instance of phonological wordplay (homonymy), the context is a party: Kimmy goes out to a nightclub with Titus, and there she meets two girls that ask her if she likes “molly”. This word can refer both to a slang term for the drug MDMA and to a proper name. Again, both sounds and spelling are identical. Although the girls are talking about doing drugs, the innocent character of Kimmy leads to a situation of comedy: she thinks they are talking about the proper name of one of the famous dolls of the brand American Doll. This is due to all the years she has spent in the bunker and her lack of knowledge about the real world since she was a pre-teenager. Her enthusiastic reaction to this question causes a strange feeling on the girls she talks to.

The technique used to solve the translation of this pun into Spanish is different from the ones that have been presented before. In the first place, “molly” is not the usual slang term used in Spanish culture to refer to MDMA. Furthermore, the American Girl doll is a cultural reference that is very far from the TL. Due to this, and for the sake of the preservation of the effect of the pun, the translator has resorted to the domestication of both senses of “molly”, making it closer to the TT, in Spanish. The word *crystal* [crystal] has been chosen for this purpose. It can be both the Spanish slang term for the previously mentioned drug and the material windows are made of. For this reason, Kimmy’s confusion still has an effect in the Spanish translation: she says that she loves looking at windows: *me pasaría el día mirando por la ventana* [I’d spend the day looking out of the window]. The technique used is a change of pun, in which content has a priority over form, and the new punning phrase maintains its wordplay aspects.

Example 4. 77 – S02E01 (1:55)		
Source text	Target text	Back translation
Lillian: I still think about my first love, Bobby. We went to summer camp together on Roosevelt Island. Little Bobby Durst. He was my first crush. Literally, he tried to crush me.	Lillian: Yo aún pienso en mi primer amor, Bobby. Coincidimos en un campamento de verano en la isla Roosevelt. El pequeño Bobby Durst. Fue mi primer ligue. Literalmente, intentó atarme.	Lillian: [I still think about my first love, Bobby. We went to the same summer camp on Roosevelt Island. Little Bobby Durst. He was my first affair. Literally, he tried to tie me up.]
Phonological, homonymy [P (HN)]	Change of pun [PUN>PUN (2)]	

In the following example of phonological wordplay (homonymy), Lillian explains how she met her first young romance. She uses the word “crush”, which can refer to the slang for having romantic interest towards someone (“he was my first crush”) or to the verb that means to destroy something violently (“literally, he tried to crush me”), with the same sounds and spelling. This way, she suddenly changes from telling a heart-warming story of young love to a humorous and violent anecdote that suits her personality.

As in the previous example, the rendering of the pun has been performed using a change of pun technique. Due to the lack of a homonymous word in Spanish that contains these two senses, the translator has resorted to an efficient solution, which is

using the word *ligue* [affair]. Its first meaning is the same as “crush”, but the second one, that completes the pun, is to tie someone up: *literalmente, intentó atarme* [literally, he tried to tie me up]. This technique is successful in terms of the linguistic preservation of the pun and, moreover, the final result still preserves the violent, charismatic character of Lillian, even adding sexual implications that would also fit her character.

Example 5. 2 – S01E01 (9:50)		
Source text	Target text	Back translation
<p>Kimmy: What do you mean, you're not allowed outside?</p> <p>Jacqueline: I had a face peel.</p> <p>Kimmy: Is that your reverend? Did he peel your face?</p>	<p>Kimmy: ¿Qué quiere decir con que no la dejan salir?</p> <p>Jacqueline: Me han hecho un peeling facial.</p> <p>Kimmy: ¿Ese es su reverendo? ¿Le ha arrancado la piel?</p>	<p>Kimmy: [What do you mean, they don't let you go out?]</p> <p>Jacqueline: [I had a facial peeling.]</p> <p>Kimmy: [Is that your reverend? Has he torn your skin?]</p>
Phonological, homonymy [P (HN)]	PUN > NO-PUN	

This instance of phonological wordplay (homonymy) is, again, a result of Kimmy's innocent personality. When Kimmy first meets Jacqueline, she tells her to go outside for a while, because she just had a face peel: this is a cosmetic process of exfoliation of the skin of the face. Since the word shares spelling and pronunciation with the verb “peel”, Kimmy thinks that Jacqueline literally got her face skin ripped off. This confusion is

reinforced by the visual aspect of the TV show. In the scene, a photo of a man can be seen hanging on the wall of Jacqueline's house. Due to her previous traumatic experiences in the bunker, Kimmy believes that man could be a reverend with cruel intentions, as the one who kidnapped her. As seen before, Kimmy's confusion has led to an involuntary pun.

In the translation process of this pun, the first meaning of "peel" ("face peeling") has been rendered into the Spanish word for this cosmetic process: *peeling facial* [face peeling]. This decision means that it is not possible to find a homonym counterpart in the TL for it. Then, the text loses the relation between both signifiers with its rendering into a non-punning phrase: *¿le ha arrancado la piel?* [did he peel your face?]. The punning effect of the ST is not preserved in this case.

Example 6. 7 – S01E03 (13:51)		
Source text	Target text	Back translation
Jacqueline's mum: You really should come back to this year's Sun Dance!	Jacqueline's mum: Este año deberías venir al Sun Dance.	Jacqueline's mum: [This year you should come to the Sun Dance.]
Jacqueline: Sundance? The film festival?	Jacqueline: ¿A Sundance? ¿El festival de cine?	Jacqueline: [To Sundance? The film festival?]
Phonological, homophony [P (HP)]	Direct copy (PUN ST = PUN TT)	

This instance belongs to the category of phonological wordplay (homophony). This type of pun is based on a pair of words with the same sounds and different spelling. In the scene, a flashback of Jacqueline's past can be seen. Her origins are the indigenous people of the United States, but the particularity of her character is that she tries to cover her roots with a white person appearance (by dying her hair and wearing blue contact lenses) and personality (with a New Yorker, posh attitude). Her mother suggests that she should go to that year Sun Dance. This is a traditional ceremony practiced by indigenous people. As she is not very fond of indigenous culture, she confuses Sun Dance with a word that has identical sound and whose spelling is slightly different, but almost the same: Sundance. The Sundance Film Festival is an American film festival that takes place every year, and it is closer to Jacqueline's lifestyle.

In this example, the rendering of the pun from the ST into the TT has been performed by the translator using a direct copy technique. This technique implies that the pun is the same in both the ST and the TT, due to the fact that ST wordplay is transferred into the TT untranslated, keeping the SL. If "Sun Dance" had been translated into Spanish as *la Danza del Sol* [the Sun Dance], there would have been no room for wordplay. So the translator's solution is a foreignizing one, keeping the original "Sun Dance" without any translation, which approaches the audience to the source culture. Although this result preserves the sense of Jacqueline's confusion, the punning effect has been lost due to the fact that the reference might be unknown for the Spanish audience.

Example 7. 95 – S02E04 (6:54)		
Source text	Target text	Back translation
Lillian: But, Titus...	Lillian: Pero, Titus...	Lillian: [But, Titus...]
Titus: No buts... yet.	Titus: Nada de peros... chitón.	Titus: [No buts... shut up.]
Phonological, homophony [P (HP)]	PUN > NO-PUN	

Another instance of phonological wordplay (homophony) can be found in this example. Titus is telling Lillian that he wants to finish the relationship with his boyfriend because he is afraid of commitment and gives her many arguments for his decision. She does not agree and tries to stop him from talking by saying “but, Titus...”, so Titus interrupts her and improvises a pun by saying “no buts... yet”. His linguistic creativity and his wit help him build a sexual pun based on the homophony between the words “but” and “butt”.

Due to the lack of a Spanish word that matches the homophony between “but” (*pero*) and “butt”, the slang term for the bottom, whose Spanish equivalent would be *culo*, the translation decision made by the translator has been to renounce to the punning effect of the conversation. Thus, when Lillian interrupts Titus, he just stops her from talking by saying *nada de peros, chitón* [no buts, shut up].

Example 8. 126 – S02E07 (24:56)		
Source text	Target text	Back translation
<p>Keith: If you think you don't have any triggers, then you're in denial!</p> <p>Kimmy: Uh, you mean the river in Egypt?</p>	<p>Keith: Si a ti no te afectan estas cosas, bravo.</p> <p>Kimmy: Ah. ¿Te refieres al río Bravo?</p>	<p>Keith: [If you don't get affected by those things, bravo.]</p> <p>Kimmy: [Ah. Do you mean the River Bravo?]</p>
Phonological, homophony [P (HP)]	Change of pun [PUN > PUN (2)]	

In this instance of phonological wordplay (homophony), Kimmy is having an argument with a man she has met in a bar. The man tells her that it is impossible that she does not get affected by some things and if she thinks that, she lives in denial (“you live in denial”). The childlike personality of Kimmy causes her to improvise a pun, as a comeback, based on the homophony between “denial” and “The Nile” (“uh, you mean the river in Egypt?”).

In this case, the technique resorted to by the translator has been a change of pun. In Spanish, the TL, there is a lack of correspondence between the Nile (*el Nilo*) and a manner to say someone is in denial. However, the translator changes the fact of being in denial for *bravo* [good for you], and establishes a homonymous connection between that word and the Río Bravo, which is closer to Spanish culture in terms of pronunciation. Through this process, the punning effect of this instance of wordplay is maintained.

Example 9. 49 – S01E11 (3:32)		
Source text	Target text	Back translation
Interviewer: In Durnsville, everyone loves your Mole Women mole sauce.	Interviewer: A todos en Durnsville les encanta su RaptoMole de las Mujeres Topo.	Interviewer: Everyone in Durnsville loves your Mole Women’s “Kidnap Mole”.]
Phonological, homography [P (HG)]	PUNOID	

This is the only example of phonological wordplay (homography) found in the corpus. Homographic words have identical spelling but different sounds. In this case, there is a parallelism between “mole” (/moul/) and “mole”, with a Spanish pronunciation (/molé/), since it is a famous Mexican sauce. After getting out of the bunker, María Núñez, the Hispanic woman that was kidnapped with Kimmy has been making profit of the public name that those kidnapped women have: the Mole Women. She patents a brand of sauce whose name plays with the homographic relation between the two words.

Since “Mole Women” has been translated as *Mujeres Topo* [Mole Women] in Spanish, there is no correspondence between the name of the brand of mole sauce and the own mole sauce. Then, the pun is lost in the TL. Nevertheless, the translator has mimicked the effect of the pun by adding *rapto* [kidnap] to the name of the brand. This way, there is still a connection between the Mole Women and María’s mole sauce. Although the pun has not been maintained, this punoid implies a rhetorical compensation for its loss.

Example 10. 138 – S02E09 (10:47)		
Source text	Target text	Back translation
Kimmy: It was our worst fight ever. Worse than the time I didn't know who Idris Elbow is.	Kimmy: Ha sido nuestra peor pelea. Aún peor que cuando yo no sabía quién o qué era Idris Elba .	Kimmy: [It's been our worst fight. Even worse than the time I didn't know who or what Idris Elba is.]
Phonological, paronymy [P (PAR)]	PUN > NO-PUN	

This is an instance of phonological wordplay (paronymy) that is also a result of Kimmy's unknowledge of the real world. She has had a fight with Titus because she does not know who Idris Elba is. She misunderstands the name and thinks it is "Elbow", which is closely related to Elba, the surname of the actor, in terms of sounds and spelling.

The translation technique used in this case is to omit the linguistic pun, since there is not any word in Spanish, the TL, that has that connection of paronymy with "Elba". The humorous situation of Kimmy not knowing a wide-known actor lasts; nevertheless, the effect of the pun is not maintained.

Example 11. 128 – S02E08 (5:45)		
Source text	Target text	Back translation
<p>Jacqueline: I'm not giving anything to those whiners.</p> <p>Russ: Ms. White, the family pronounces it Wieners.</p>	<p>Jacqueline: No voy a darles nada a esos güinos.</p> <p>Russ: Sra. White, el apellido se pronuncia “Wiener”.</p>	<p>Jacqueline: [I'm not giving anything to those midgets.]</p> <p>Russ: [Ms. White, that surname is pronounced “Wiener”.]</p>
Phonological, paronymy [P (PAR)]	Punning correspondence [PUN > PUN (1)]	

This is another example of phonological wordplay (paronymy), in which Jacqueline is going through a trial that is going to make her give money to a family, the Wieners. She insults them by calling them “whiners”, which is closely related to the family name in terms of sounds and spelling. For that reason, the Wieners’ attorney thinks she is trying to pronounce the name and corrects her, leading to an involuntary pun.

In order to render this pun into the TT, in Spanish, the translator has found a counterpart which is based on the same linguistic mechanism. Using the word *güino* [midget], which means to be a short person, instead of “whiners” maintains the effect of the insult and, therefore, the effect of this instance of wordplay.

6.2 LEXICAL WORDPLAY

Lexical wordplay is a category of wordplay based on lexical structures of words. It can be based on polysemy, in which two or more words have different meanings although they come from the same semantic root, in opposition to homonymous words. These two categories can be easily confused. Moreover, lexical wordplay can also be based on idiomatic expressions: there are a literal meaning and a figurative meaning that provides two different senses to a sentence. A common idiomatic expression taken as a literal sentence is an instance of this category of wordplay. Idiomatic expressions with mistakes are also considered puns.

In the following analysis of examples extracted from the corpus, the transference of lexical wordplay from English into Spanish will be shown.

Example 12. 141 – S02E09 (12:49)		
Source text	Target text	Back translation
Andrea: The couch pulls out, so I can't get pregnant.	Andrea: Hay un sofá-cama, así que no me quedaré embarazada.	Andrea: [There's a sofa bed, so I won't get pregnant.
Lexical, polysemy [L (PO)]	PUN > NO-PUN	

This is an instance of lexical wordplay (polysemy). This pun is based on two different meanings of the verb “to pull out”. In the scene, Kimmy walks her therapist Andrea, who is drunk, to her office. Andrea decides to sleep there, since she is not able to walk home. Out of her alcoholic condition, she builds the following: she will sleep in the couch of her office, but she cannot get pregnant because “the couch pulls out”. The

couch can be expanded to fit a person on it, but the pun is based on the other meaning of the verb “to pull out”: it is a method of birth control by keeping semen away from the vagina. That way, the sense of this pun is sexual.

In the TL, Spanish, when a person can sleep on a couch, this couch is called a *sofá-cama*. This means that in the rendering of this pun from the SL into the TL, there is not any polysemous connection of words. The translation technique used is to omit the verb “to pull out” and to preserve the part in which Andrea says she will not get pregnant: *así que no me quedaré embarazada* [so I won’t get pregnant]. The final result of this process is the loss of the punning effect.

Example 13. 96 – S02E04 (7:57)		
Source text	Target text	Back translation
Kimmy: I thought you were free at last, like a second cheese pizza on Martin Luther King Day.	Kimmy: Pensaba que eras libre, como el móvil que regalan en las promociones.	Kimmy: [I thought you were free, like the phone they give away in promos.]
Lexical, polysemy [L (PO)]	Change of pun [PUN > PUN (2)]	

This example of lexical wordplay (polysemy) is based on the polysemy of the word “free”. In this scene, Kimmy thinks that Dong does not have to face immigration again, so she thinks he is “free”, “like a second cheese pizza on Martin Luther King Day”. Kimmy plays with its both meanings: to have no constraints and not to cost money. The

second meaning is expressed through an American cultural reference: in Martin Luther King Day, some restaurants give away free food.

The rendering of this instance of wordplay into Spanish has been performed using a change of pun technique. Since the cultural reference is far from the target culture, the translator has decided to approach it, changing the second meaning of *libre* (“free”): *como el móvil que regalan en las promociones* [like the phone they give away in promos]. In Spanish, this second meaning implies that a mobile phone works with every phone company. Through this process, the punning effect of this example has been maintained.

Example 14. 42 – S01E10 (6:21)		
Source text	Target text	Back translation
Xan: You bitch!	Xan: ¡Serás perra!	Xan: [Bitch!]
Kimmy: A female dog? The thing that makes puppies? Nice compliment, Xan.	Kimmy: ¿La hembra del perro? ¿La que tiene cachorritos? Bonito cumplido, Xan.	Kimmy: [The dog's female! The one with puppies? Nice compliment, Xan.]
Lexical, polysemy [L (PO)]	Punning correspondence [PUN > PUN (2)]	

In this example of lexical wordplay (polysemy), there is a connection between the two meanings of the polysemous word “bitch”. At this moment, the bad relationship of Jacqueline’s teenage step-daughter, Xan, and Kimmy is shown. Out of anger, Xan calls Kimmy a “bitch”. As a comeback, Kimmy minimizes the importance of Xan’s insult by

using the second meaning of “bitch”, a female dog, trying to make a compliment out of it.

There is a correspondence across both languages about a word that has the two same meanings and functions. In Spanish, the word *perra* [bitch] can refer both to an insult and to a female dog. Due to this coincidence, there is a punning correspondence in the process of translation of this pun into the TL.

Example 15. 142 – S01E10 (2:30)		
Source text	Target text	Back translation
Lillian: I’m gonna take this place down old-school, like back in the ‘70s when this city was a city. When we were giving Mayor Lindsay hell and Mayor Lindsay was giving Florence Henderson crabs.	Lillian: Voy a reventar ese sitio como en los viejos tiempos, allá por los 70 cuando esta ciudad era una ciudad. Cuando le hacíamos la vida imposible al alcalde Lindsay y el alcalde Lindsay le pasó ladillas a Florence Henderson.	Lillian: [I’m going to tear this place like in the old times, in the ‘70s, when this city was a city. When we made Major Linsay’s life impossible and Major Lindsay gave Florence Henderson crabs.]
Lexical, idiom [L (ID)]	PUN > NO-PUN	

This is an example of lexical wordplay (idiom) in which there is a parallelism between the literal meaning of an idiomatic expression and the figurative meaning. In this scene, Lillian is telling an episode about her past and her neighborhood: she uses the idiomatic expression “to give hell to someone”, which means to give someone a hard time by means of an aggressive attitude. Right after, she talks about someone go gave crabs to

another person. This concatenation of the verb “to give” being part of an idiomatic expression followed by its literal meaning builds the pun.

In Spanish, the TL, “to give hell to someone” is translated as *hacerle la vida imposible a alguien* [to give hell to someone]. Due to that, although the sentence still has sense, the punning effect has been lost in the translation.

6.3 MORPHOLOGICAL WORDPLAY

As stated before, this category of wordplay is composed of derivatives and compounds of other words. Some representative examples of this type of puns are the following:

Example 16. 101 – S02E04 (16:47)		
Source text	Target text	Back translation
Titus: I feezed on him , Lillian. That’s a food sneeze.	Titus: Le estornudé encima , Lillian. Con la boca llena.	Titus: I sneezed over him , Lillian. With food in my mouth.
Morphological (M)	PUN > NO-PUN	

This example of morphological wordplay is based on a compound of two words. In this scene, Titus tells Lillian about his first date with Mikey and how he sneezed on him while having food in his mouth. As previously stated, Mikey’s creativity is the source of many instances of wordplay. In this one, he uses a noun and a verb (food and sneeze) in order to build a new verb (“feeze”), which means “to sneeze on someone with food in one’s mouth”.

The translation technique that has been performed on this example is the omission of the pun. In the Spanish dubbed version, Titus just tells Lillian that he sneezed on Mikey, and adds *Con la boca llena* [With food in my mouth], which implies that they were eating. This translation decision can be due to the fact that the words in Spanish for “food” and “sneeze” are too long to build a compound that is practical to use in dubbing, due to lip synchronization issues.

Example 17. 102 – S01E10 (2:30)		
Source text	Target text	Back translation
Lillian: Would you like to come over for leckfast ? It's breakfast and lunch combined.	Lillian: ¿Quieres venir a comiyunar ? Es una mezcla de comer y desayunar.	Lillian: [Would you like to come to have lunch-fast ? It's a mix of lunch and breakfast.]
Morphological (M)	Punning correspondence [PUN > PUN (1)]	

This morphological pun is another example of a compound of two words. Lillian invites Kimmy to have some food, and builds a new word: “leckfast” (noun). She explicitly explains that the compound is a combination of the words “breakfast” and “lunch”, both nouns. The wit of this instance of wordplay lies in the existence of a compound word for “breakfast” and “lunch”, which is “brunch”. Lillian’s rebelliousness against gentrification seems to be the reason for the new compound word, since brunch is popular in gentrified restaurants.

The rendering of this pun into Spanish, the TL, has been performed with a punning correspondence. Although, in Spanish, *comer* [to have lunch] and *desayunar*

[to have breakfast] are verbs, it works the same way as in the SL, and the compound word used is *comiyunar* [lunchfast]. Thus, the punning effect of this scene is preserved.

6.4 SYNTACTIC WORDPLAY

The last category of wordplay is based on grammatical structures that generate sentences that can have more than one sense. The following example illustrates this phenomenon:

Example 18. 170 – S02E12 (24:26)		
Source text	Target text	Back translation
<p>Jacqueline: When can we do this again? I'm just around the corner from your hotel.</p> <p>Russ: Well, hello, Just Around The Corner From Your Hotel. My name is Russ. Nice to meet you.</p>	<p>Jacqueline: ¿Cuándo podríamos repetirlo? Vivo muy cerca de tu hotel.</p> <p>Russ: ¡Hola, Vivo Muy Cerca De Tu Hotel! Soy Russ, encantado.</p>	<p>Jacqueline: [When can we repeat this? I live really near to your hotel.]</p> <p>Russ: [Hello, I Live Really Near To Your Hotel! I'm Russ, nice to meet you.]</p>
Syntactic (S)	PUN > NO-PUN	

This example of a syntactic pun is based on the syntactic ambiguity the first part of the dialogue has. Jacqueline wants to date a man again, so she tells him that her place is near his hotel. In English, the SL, for that kind of structure the verb “to be” is used, so she says, “I’m just around the corner from your hotel”. Due to this, Russ uses this

syntactic ambiguity and answers her as if she had presented herself, so his answer is “Well, hello, Just Around The Corner From Your Hotel. My name is Russ. Nice to meet you”, building a voluntary pun.

For the translation of this instance of wordplay into Spanish, there is no syntactic structure that can be misunderstood and arise confusion. Thus, Jacqueline’s part is translated as *Vivo muy cerca de tu hotel* [I live really near to your hotel], which leaves no room for wordplay. Nevertheless, Russ builds the pun anyway: *¡Hola, Vivo Muy Cerca De Tu Hotel! Soy Russ, encantado.* [Hello, I Live Really Near To Your Hotel! I’m Russ, nice to meet you.] In spite of it, the punning effect of the example is not maintained.

In this chapter, the analysis of representative examples of each category of wordplay has been carried out. Through them and the translation techniques that have been applied to them, it is expected a better understanding of the the difficulties involved in the translation of wordplay.

CHAPTER 7: RESULTS AND DISCUSSION

This chapter will show the results obtained from the empirical analysis in which the ST and the TT have been compared. A total of 171 examples build the corpus collected for this research. The research questions that were previously arisen will be systematically answered, supported by tables and figures:

1. Is the effect of puns maintained/lost in the TT?
2. What is the most common type of puns that can be found along this TV show?
3. What strategies are common for the translation of puns in dubbing?
4. What is the type of puns whose sense is more likely to be maintained?

After analyzing the data from the corpus, the first relevant result obtained answers the first research question: more than a half of the cases have maintained their punning effect after the rendering of the ST, in English, to the TT, in Spanish. This way, 107 puns, 62.57% of them, have been maintained in Spanish, while 64 puns, 37.426% of them, have been lost. This is reflected in the graph below.

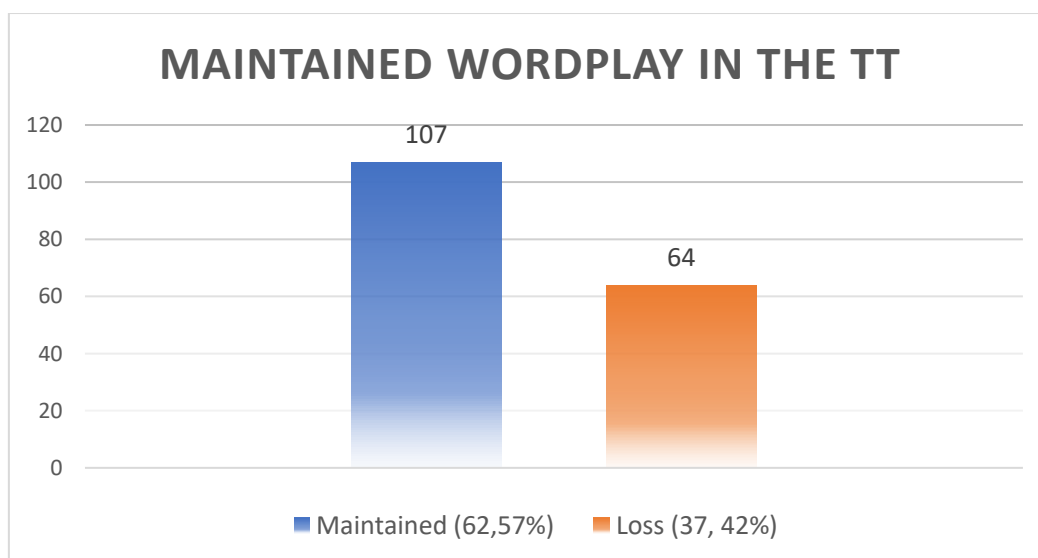


Figure 4. Maintained instances of wordplay in the TT (Spanish).

With this initial result, the next aim is, through a quantitative analysis, to determine the translation techniques that have been applied to deal with the transfer of every example of the corpus from the English ST to the Spanish TT for dubbing, in order to evaluate if the effect of puns has been maintained or not.

As regards the second research question, the empirical analysis of every example of the corpus has provided the following results:

WORDPLAY CATEGORY	Number	%
Phonological wordplay	78	45.6%
Lexical wordplay	61	35.67%
Morphological wordplay	26	15.2%
Syntactic wordplay	6	3.51%
Grand total	171	100%

Table 5. Categories of wordplay in *Unbreakable Kimmy Schmidt*.

The previous table shows that the most common category of puns that can be found in the corpus is phonological wordplay, 45.6% of the grand total of examples. This is followed by lexical wordplay (35.67%). Since these two broad categories are divided into several subcategories each, the following table will show which subcategories are the ones who have a bigger impact on this result.

WORDPLAY SUBCATEGORY	Number	%
Phonological wordplay (Homonymy)	15	8.77%
Phonological wordplay (Homophony)	11	6.43%
Phonological wordplay (Homography)	1	0.58%
Phonological wordplay (Paronymy)	51	29.82%
Lexical wordplay (Polysemy)	23	13.45%
Lexical wordplay (Idiom)	38	22.22%
Morphological wordplay	26	15.2%
Syntactic wordplay	6	3.51%
Grand total	171	100%

Table 6. Subcategories of wordplay in *Unbreakable Kimmy Schmidt*.

As a result of this analysis of subcategories of wordplay, it has been proved that phonological wordplay (paronymy) and lexical wordplay (idiom) are the most common and repeated subcategories of wordplay found in the corpus. This result suggests that paronymous words and idiomatic expressions offer a wide range of possibilities for the construction of puns.

The variety of categories of wordplay found in the corpus is illustrated in the graph below:

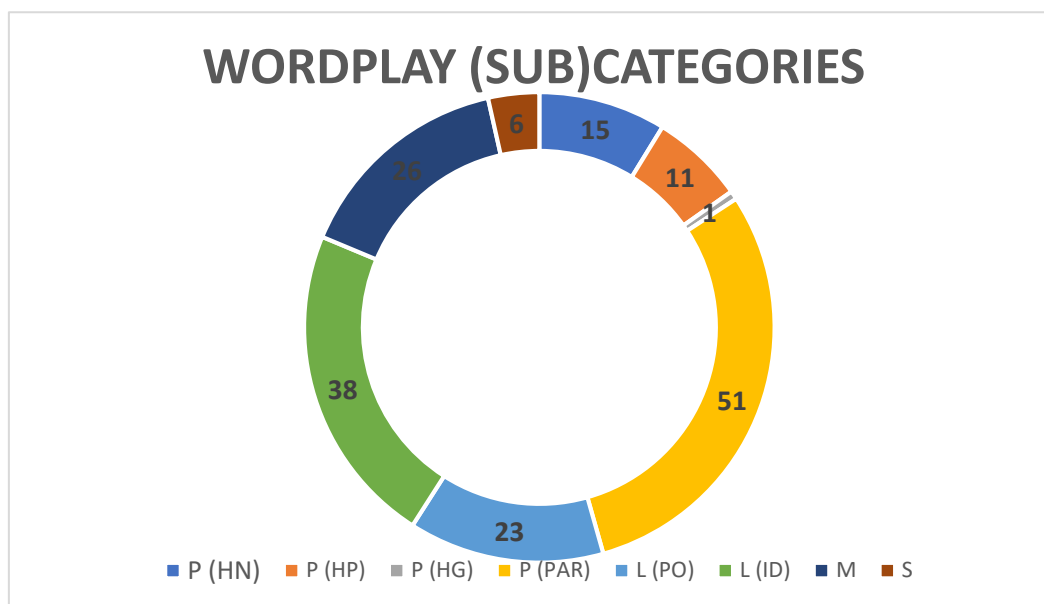


Figure 5. Categories of wordplay in *Unbreakable Kimmy Schmidt*.

As for the third research question, the following figures show the results obtained in respect of the translation techniques used to render all the examples of the corpus from English, the SL, to Spanish, the TL:

TRANSLATION TECHNIQUE	Number	%
Punning correspondence: PUN > PUN (1)	65	38.01%
Change of pun: PUN > PUN (2)	38	22.22%
PUN > NO-PUN	60	35.08%
PUNOID	5	2.92%
Direct copy: PUN ST = PUN TT	3	1.75%
Grand total	171	100%

Table 7. Translation techniques used in *Unbreakable Kimmy Schmidt*.

The figure below shows the data extracted from the previous:

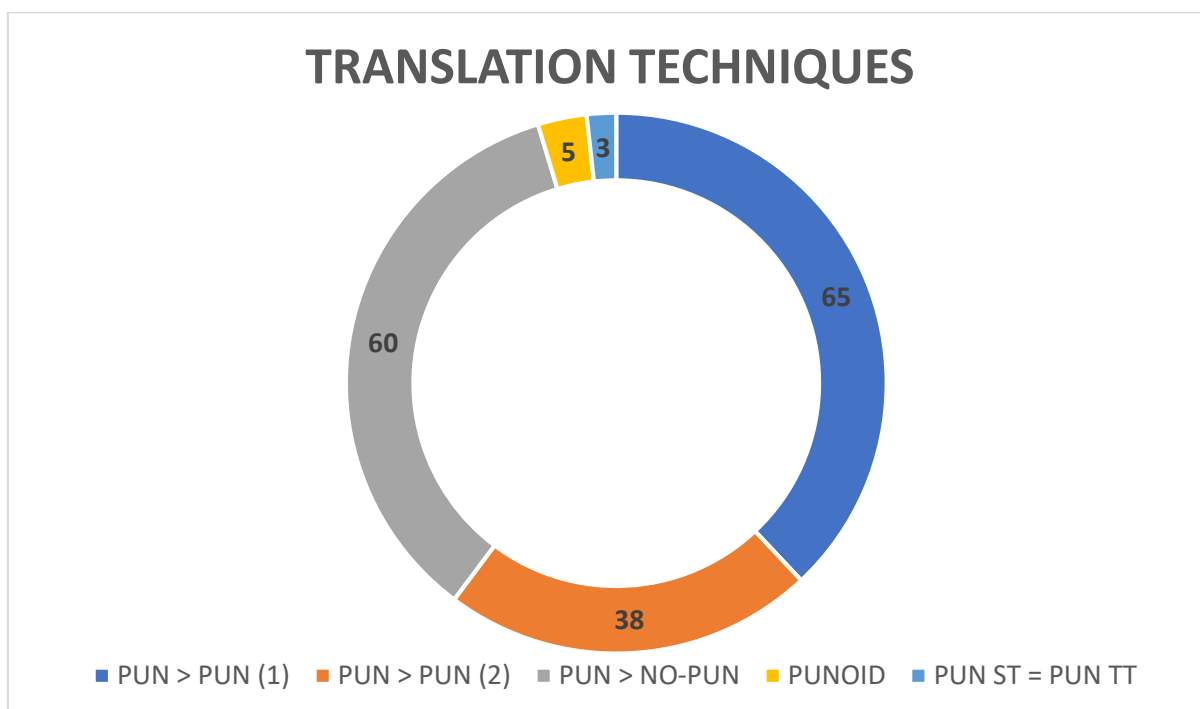


Figure 6. Categories of wordplay in *Unbreakable Kimmy Schmidt*.

The present results show that the most employed translation technique in this translation process has been “punning correspondence” (38.01%), followed by PUN > NO-PUN, or the omission of puns (35.08%). As punning correspondence implies the same pun in both texts, in terms of content and form, this fact indicates that the translator of this corpus adopted a TT-oriented approach and tried to produce an effect on the Spanish audience as close as possible as the effect that the American audience could experiment. This is due to the “equivalent effect”, a term coined by Nida (1964) that refers to the focus on equivalence in terms of form and function between both texts. Thus, the effect of the ST is preserved, and the target audience receives it as it is.

Furthermore, the fact that there are 5 instances (1.73%) of punoids as a translation technique shows that the translator has attempted to compensate the loss of puns by other means

Lastly, in respect of the fourth research question, the following figure how many examples of the corpus have had their punning sense maintained, depending on their category:

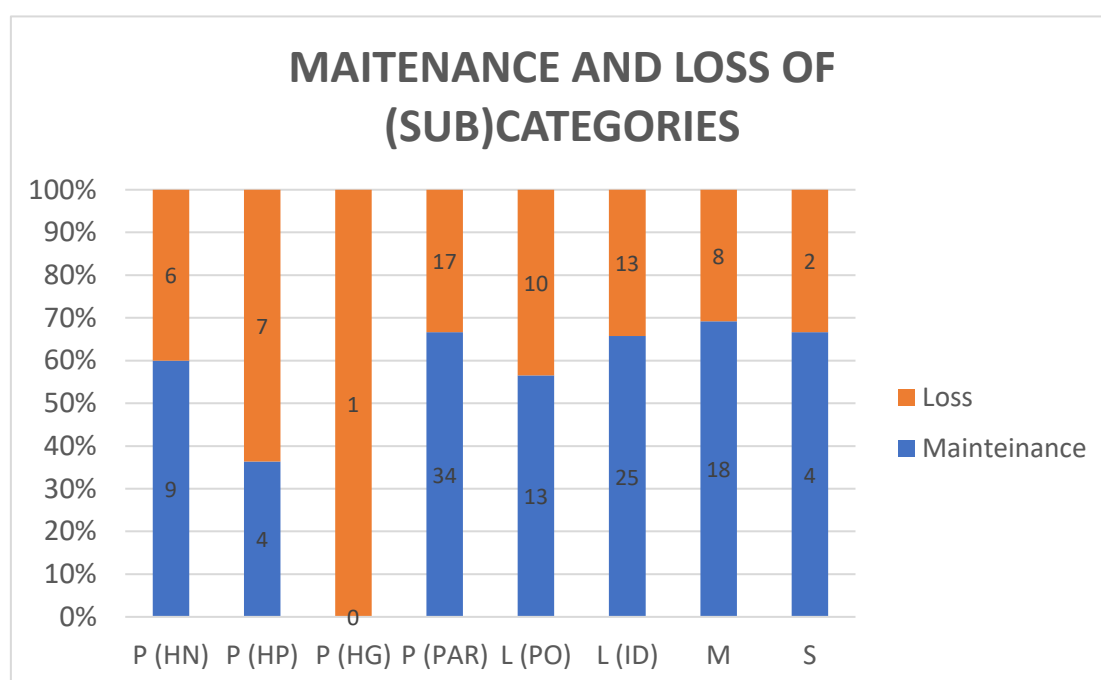


Figure 7. Maintenance or loss of the punning effect of every (sub)category of wordplay.

As figure 7 represents, it can be said that the categories whose more examples maintained their punning sense are morphological wordplay (69.23%) and syntactic wordplay (66.66%). The first position of morphological wordplay could be due to the low level of complication that building compound words and derivatives from other words entails; it can therefore be said that it is the category of wordplay whose sense is more likely to be preserved in this particular study. Apart from that and as it can be seen on the previous figure, with the exception of phonological wordplay (homophony and homography), more than a half of the examples of the different categories of wordplay had their punning sense maintained.

CHAPTER 8: CONCLUSIONS

This Master's dissertation's main topic was the research of the tendencies of translation of wordplay on dubbed audiovisual texts, such as TV shows, from a SL, English, into a TL, Spanish. It has been a case study concerning the first two seasons of the Netflix's TV show *Unbreakable Kimmy Schmidt*, being considered as a good instance of current comedy shows. Through the analysis of the 171 examples collected in the corpus and their comparison and contrast to the TT, the main linguistic features of each pun have been analyzed, as well as the translation techniques performed by the translator(s) for the rendering of the ST into the TT.

The main findings of the analysis and the conclusions that can be drawn from this dissertation are the following:

- Since TV shows are audiovisual texts, which are examples of polysemiotic texts, audiovisual translators face a challenge when they have to perform the translation of these products. Their translation operations will be required to deal with the constraints imposed on the screen, such as visual elements like gestures of the characters or signs.
- Although not all the techniques that translators can resort to are valid for the maintenance of the sense of puns, they can try to compensate for the loss of puns by other means, such as punoids, which consist of introducing some kind of rhetorical element to the example in search of this compensation.
- The variety of different types of wordplay in this corpus seems to be uneven: while there is just one instance of phonological wordplay (homography), there are 51 examples of phonological wordplay (paronymy). The contrast of this

study with studies using different corpus should determine if this is a common feature of TV shows.

- As the results show, comedy TV shows often resort to the alteration of idiomatic expressions and to different words whose sounds and spelling are alike in order to create opportunities that give rise to wordplay and humorous situation.
- Audiovisual translation professionals have a tendency to choose translation techniques which make possible the reproduction of the effects of the ST (punning correspondence, 38,01%). However, the results of this research display a great volume of instances in which the translator's decision is to change the form of the text in order to preserve the punning effect of the example (change of pun, 22.22%).
- In the present corpus, more than a half of the cases (62.57%) have maintained their punning effect after the rendering of the ST, in English, to the TT, in Spanish.

The main limitations of this study are related to its small scope. The number of examples used for the analysis might not be enough to determine a trend. The technical considerations of dubbing when the characters are on/off the screen have not been considered in this study either. Nevertheless, the results and findings of this analysis could provide the field of AVT with an indication of some of the preferred tendencies about the translation of wordplay for dubbing.

This paper leaves open possibilities to continue conducting research in this area. Although the sample is small, the quantitative results that have been extracted from this research can be contrasted in later studies with a larger sample of texts. These texts could be different examples of comedy TV shows in this decade. Thus, a pattern within this genre could be determined. Moreover, it would be interesting to compare the

differences between the translation of puns in both dubbed and subtitled audiovisual products. Both entail different specifications and particularities that could affect the translation process and the strategies used. Following this path, more exhaustive research about different linguistic phenomena in audiovisual texts could be done.

Wordplay is an element used by most comedy TV shows. Therefore, it deserves academic attention in the field of AVT, as its transference from a SL to a TL entails complication. It is hoped that this dissertation draws attention upon wordplay and other humorous elements that are part of these products and contributes to the field of AVT, being a basis for further studies concerning this phenomenon.

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APPENDIX 1: ANALYSIS OF THE CORPUS

	TAG	ST	TT	V/H	LING	TEC	PRE
1.	S01E01 (6:40)	<p>Kimmy: Where is your grown-up? Are you alone? Or are you some kind of tiny businessman, sir?</p> <p>Kid: Stranger danger!</p> <p>Kimmy: I'm not stranger danger! I'm a stranger danger ranger!</p>	<p>Kimmy: ¿No vas con un adulto? ¿Estás solo? ¿O es usted un ejecutivo diminuto, señor? [Aren't you going with an adult? Are you alone? Or are you a tiny businessman, sir?]</p> <p>Kid: ¡Una extraña peligrosa! [A dangerous stranger!]</p> <p>Kimmy: ¡No soy una extraña peligrosa! ¡Yo vigilo a extraños peligrosos! [I'm not a dangerous stranger! I watch dangerous strangers!]</p>	V	P (PAR)	PUN > NO-PUN	N
2.	S01E01 (9:50)	<p>Kimmy: What do you mean, you're not allowed outside?</p> <p>Jacqueline: I had a face peel.</p> <p>Kimmy: Is that your reverend? Did he peel your face?</p>	<p>Kimmy: ¿Qué quiere decir con que no la dejan salir? [What do you mean, they don't let you go out?]</p> <p>Jacqueline: Me han hecho un peeling facial. [I had a facial peeling.]</p> <p>Kimmy: ¿Ese es su reverendo? ¿Le ha arrancado la piel? [Is that your reverend? Has he torn your skin?]</p>	V	P (HN)	PUN > NO-PUN	N
3.	S01E01 (11:12)	<p>Kimmy: I got a job. It pays \$17 an hour, under the tables, but I can pay in advance right now.</p>	<p>Kimmy: Ya tengo trabajo. Cobro 17 dólares la hora, en negro, pero puedo pagar por adelantado ahora mismo. [I already have a job. I earn \$17 an hour, not legally, but I can pay in advance right now.]</p>	H	L (ID)	PUN > NO-PUN	N

4.	S01E01 (12:40)	Titus: Somebody here got beans. Spill them.	Titus: Aquí hay algo que no me cuadra. Desembucha. [It smells fishy. Spit it out.]	H	L (ID)	PUN > NO-PUN	N
5.	S01E01 (14:20)	Girls: Hey, do you wanna party with us? Are you into molly? Kimmy: Am I? She's my favorite American Girl doll.	Girls: Hola, ¿quieres divertirse con nosotras? ¿Te gusta el cristal? [Hi, do you want to have fun with us? Do you like crystal?] Kimmy: ¿Si me gusta? Me pasaría el día mirando por la ventana. [Do I? I would spend the day looking out of the window.]	V	P (HN)	PUN > PUN (2)	Y
6.	S01E02 (18:44)	Xan: I'm gonna figure you out, Kimmy, and then I'm gonna destroy you. Kimmy: I know you are. But what am I?	Xan: Descubriré qué escondes, Kimmy, y entonces acabaré contigo. [I'll find out what you're hiding, Kimmy, and then I'll finish you.] Kimmy: Seguro que sí. Pero en el mundo al revés. [Sure. But in the opposite world.]	V	S	PUN > NO-PUN	N
7.	S01E03 (13:51)	Jacqueline's mum: You really should come back to this year's Sun Dance! Jacqueline: Sundance? The film festival?	Jacqueline's mum: Este año deberías venir al Sun Dance. [This year you should come to the Sun Dance.] Jacqueline: ¿A Sundance? ¿El festival de cine? [To Sundance? The film festival?]	V	P (HP)	PUN ST = PUN TT	N
8.	S01E04 (3:50)	Jacqueline: Oh, can you try Dr. Franff's office and see if he can squeeze me in today? Also, see if they have an appointment.	Jacqueline: ¿Puedes llamar a la consulta del Dr. Franff para ver si podría colarme? Y de paso pregunta si podrían darme cita. [Can you call Dr. Franff's office to see if I could get in? And by the way ask if you could give me an appointment.]	H	L (PO)	PUN > NO-PUN	N

9.	S01E04 (15:42)	Agent: Oh, you're one of those girls from Indiana, the Mole Women . Have you discussed life rights, reality show, porno? The Hole Women?	Agent: Eres una de las chicas de Indiana, las Mujeres Topo . ¿Ya habéis negociado los derechos para hacer una peli porno? ¿Las chicas del agujero? [You're one of the Indiana girls, the Mole Women . Have you already negotiated the rights to make a porn movie? The girls in the hole?]	H	P (PAR)	PUN > PUN (2)	Y
10.	S01E04 (19:40)	Jacqueline: I look so sad. What filter is this? Kimmy: None. Hashbrown, no filter.	Jacqueline: Se me ve muy triste. ¿Qué filtro lleva? [I look very sad. What's its filter?] Kimmy: Ninguno. Póngalo en el Tuíster, sin filtro. [None. Upload it on Twister, no filter.]	H	P (PAR)	PUN > PUN (2)	Y
11.	S01E05 (1:16)	Guy on TV: Smooth jazzercise . Coming at you.	Guy on TV: Ejercicio de jazz suave . ¿Me seguís? [Soft jazz exercise . Do you follow me?]	H	M	PUN > NO-PUN	N
12.	S01E06 (2:57)	Dong: Hello. I am Dong . Kimmy: Hi... Dong. I'm Kimmy. Dong: In Vietnam, "kim-mi" means penis.	Dong: Hola. Soy Pollong . [Hi. I am Pollong.] Kimmy: Hola, Pollong. Yo soy Kimmy. [Hi, Pollong. I'm Kimmy.] Dong: En Vietnam, Kimmy significa pene. [In Vietnam, Kimmy means penis.]	V	P (HN)	PUN > PUN (1)	Y
13.	S01E06 (4:18)	Titus: Madame, please. This is the fanciest-looking place in the neighborhood after the abandoned chandelier factory. Let us shoot here and I'll pay you a hundred bugs . Madame: Did you just say "bugs"?	Titus: Disculpe, señora. Este es el siguiente sitio más elegante del barrio, después de la fábrica de lámparas de araña abandonada. Déjenos rodar aquí y le pagaré cien patos . [Excuse me, ma'am. This is the next most elegant site in the neighborhood, after the abandoned chandelier factory. Let	V	P (PAR)	PUN > PUN (1)	Y

		Titus: Run, Lillian!	us film here and I'll pay you a hundred ducks. Madame: ¿Has dicho “patos”? [Have you said “ducks”?] Titus: ¡Corre, Lillian! [Run, Lillian!]				
14.	S01E06 (5:14)	Kimmy: Excuse me. I want to talk to the principal. Woman: You can't. He's dead... serious about education , so he went to a conference in Hartford.	Kimmy: Tengo que hablar con el director. [I have to talk to the principal.] Woman: No puedes. Se ha matado... a trabajar por la educación y está en un congreso en Hartford. [You can't. He's killed himself... working for education and he's at a congress in Hartford.]	H	S	PUN > PUN (2)	Y
15.	S01E06 (7:57)	Titus: Kimmy, have you heard of the term “ quid prom quote ”? Please, I need you to film in there. Kimmy: Fine. Quid prom cong.	Titus: Kimmy, ¿conoces la expresión “ quid por culo ”? Por favor, necesito una producción de calidad. [Kimmy, do you know the expression “ quid for ass ”? Please, I need quality production.] Kimmy: Vale. Quid pro coco. [Okay. Quid pro coconut.]	V	L (ID)	PUN > PUN (1)	Y
16.	S01E06 (13:58)	Xan: Oh my God. When my dad finds out about this, it's bye-bye Little Dorkphan Annie. Titus: Okay, first of all, that was weak.	Xan: Madre mía. Cuando mi padre se entere de esto, adiós a la versión zumbada de Annie. [Oh, dear. When my father finds out about this, goodbye to Annie's crazy versión.] Titus: Vale, primero, qué chiste tan malo. [Okay, first, that joke is so bad.]	H	M	PUN > NO-PUN	N

17.	S01E06 (14:31)	<p>Titus: Okay, I'll make you this deal. You'll help you clean up your party. And you lay off Kimmy.</p> <p>Xan: Okay. Détente.</p> <p>Lillian: No, no, no. This is Titus. De Tante moved back to Atlanta.</p>	<p>Titus: Vale, te propongo un trato. Te ayudamos a limpiar y tú dejas tranquila a Kimmy. [Okay, here's the deal. We help you clean up and you leave Kimmy alone.]</p> <p>Xan: Vale. Tregua. [Okay. Truce.]</p> <p>Lillian: No, no, este es Titus. El Tregua volvió a Atlanta. [No, no, this is Titus. The Truce went back to Atlanta.]</p>	V	P (PAR)	PUN > PUN (1)	Y
18.	S01E07 (4:13)	<p>Jacqueline: Maybe I am crazy.</p> <p>Kimmy: No, Mrs. Voorhees, you have to listen to your gut.</p> <p>Jacqueline: I don't have a gut, you mother—</p> <p>Kimmy: No, no, I mean your women's intuition.</p>	<p>Jacqueline: Puede que esté loca de verdad. [I may be truly crazy.]</p> <p>Kimmy: No, Señora Voorhees, escuche a sus tripas. [No, Mrs. Voorhees, listen to your guts.]</p> <p>Jacqueline: Yo no tengo tripa, hija de... [I don't have gut, you mother...]</p> <p>Kimmy: No, no, me refiero a su intuición femenina. [No, no, I'm talking about your feminine intuition.]</p>	V	L (ID)	PUN > NO-PUN	N
19.	S01E07 (6:11)	<p>Jacqueline: Tonight, at our dinner party.</p> <p>Kimmy: Mister-murdey. Murdery-pard—murd-murder mystery party.</p>	<p>Jacqueline: Esta noche, en nuestra cena. [Tonight, at your dinner.]</p> <p>Kimmy: Cenasesinato, cena, asesi... cena con asesinato. [Dinner-murder, dinner, murd... dinner with murder.]</p>	H	P (PAR)	PUN > PUN (2)	Y
20.	S01E08 (3:20)	<p>Kimmy: I'll never get my school diploma. I need Dong.</p> <p>Titus: Trust me, that's not going to solve all your problems.</p>	<p>Kimmy: Nunca me sacaré el graduado. Necesito a Pollong. [I'll never get my degree. I need Pollong.]</p> <p>Titus: Créeme, eso no resolverá</p>	V	P (HN)	PUN > PUN (1)	Y

		Kimmy: Dong is the name of the Vietnamese guy in my class. He's good at math.	tus problemas. [Believe me, that won't solve your problems.] Kimmy: Pollong es el nombre del chico vietnamita de mi clase. Se le dan bien las mates. [Pollong is the name of the Vietnamese guy in my class. He's good at math.]				
21.	S01E08 (3:41)	Lillian: Gentrification is coming. I mean, pretty soon, we'll be out on our asses because some yuppie thinks the building has "good bones". We can't let them find my husband's bones.	Lillian: La burguesía ya empieza a acercarse. Dentro de poco nos veo en la calle porque algún yuppie creerá que el edificio tiene "buenos cimientos". No podemos dejar que encuentren los huesos de mi marido. [The bourgeoisie is already approaching. Before long I see ourselves in the street because some yuppie will believe that the building has "good foundations". We cannot let them find my husband's bones.]	H	L (PO)	PUN > NO-PUN	N
22.	S01E08 (4:29)	Jacqueline: Oh my God! It's peanuts! Lawyer: Mr. Voorhees, I live with a very serious peanut allergy , so excuse me if I don't find that funny.	Jacqueline: ¡Maldita sea! ¡Son migajas! [Damn it! They are crumbs!] Lawyer: Señora Voorhees, no puedo comer pan, soy celíaco , así que disculpe si no lo encuentro gracioso. [Voorhees, I cannot eat bread, I'm celiac , so I'm sorry if I do not find it funny.]	V	L (ID)	PUN > PUN (1)	Y
23.	S01E08 (5:50)	Dong: Look, Kimmy, you seem like a street girl— Kimmy: Street girl? Hey! Dong: Oh, sorry, I meant sweet girl. I get confused because in Vietnam, the word "duong" can	Dong: Mira, Kimmy, pareces una chica de la calle— [Kimmy, you look like a girl from the street.] Kimmy: ¿Chica de la calle? ¡Oye! [Girl from the street? Hey!] Dong: Oh, perdona, quería decir una chica dulce. Me confundo	V	P (PAR)	PUN > NO-PUN	N

		mean “sweet” or “street”.	porque en Vietnam, la palabra “duong” puede significar “dulce” o “calle”. [Oh, sorry, I meant sweet girl. I get confused because in Vietnam, the word "duong" means "sweet" or "street".]				
24.	S01E08 (8:04)	Jacqueline: You will be exactly like me. Kimmy: What do you mean “exactly like you?” You and Mr. Voorhees are getting... rhymes with “ shmavorced. ”	Jacqueline: Podrías acabar igual que yo. [You could end just like me.] Kimmy: ¿A qué se refiere con igual que usted? Usted y el señor Voorhees se están... rima con “ livorciando. ” [What do you mean just like you? You and Mr. Voorhees are... it rhymes with “ livorciando. ”]	H	M	PUN > PUN (1)	Y
25.	S01E08 (10:41)	Kimmy: Well, Logan is very real, and Dong is a friend. Lillian: How dare you. He’s not just “dong”. He’s also a mouth and a butt.	Kimmy: Logan es muy real, y Pollong es un amigo. [Logan is very real, and Dong is a friend.] Lillian: ¿Cómo te atreves? No es solo un “rabo”. También es una boca y un culo. [How dare you? It's not just a "tail". It's also a mouth and an ass.]	V	P (HN)	PUN > PUN (2)	Y
26.	S01E08 (12:55)	Jacqueline: All I get is a million dollars. Kimmy: What? Jacqueline: For every year we were married. Kimmy: You said you’d get peanuts. That’s 12 million peanuts. Mimi: You pay a dollar a peanut?	Jacqueline: Yo solo obtendría un millón de dólares. [I’d only get a million dollars.] Kimmy: ¿Qué? [What?] Jacqueline: Por cada año que hemos estado casados. [For every year we’ve been married.] Kimmy: Dijo que eran migajas. Eso son 12 millones de migajas. [You said it was crumbs. That’s 12 million in crumbs.]	V	L (ID)	PUN > PUN (1)	Y

			Mimi: ¿Pagas un dólar por miga? [Do you pay a dollar a crumb?]				
27.	S01E08 (14:52)	Cop: I'll give you lovebirds a break. Kimmy: No, it's not like that. I just like Dong. Cop: Me too. But don't tell the guys.	Cop: Os dejaré tranquilos, tortolitos. [I'll leave you alone, lovebirds.] Kimmy: No, sólo me divierto con Pollong. [No, I just have fun with Pollong.] Cop: Y yo. No se lo digas a nadie. [Me too. Don't tell anybody.]	V	P (HN)	PUN > PUN (1)	Y
28.	S01E08 (15:08)	Kimmy: Well, Dong just cheered me up. Jacqueline: I bet it did. Kimmy: Enough. Dong is a common Vietnamese name. No more jokes.	Kimmy: Bueno, Pollong me ha levantado el ánimo. [Well, Pollong has lifted my spirits.] Jacqueline: Seguro que sí. [I'm sure.] Kimmy: Basta. Pollong es un nombre vietnamita. Vale de bromas. [Enough Pollong is a Vietnamese name. No more jokes.]	V	P (HN)	PUN > PUN (1)	Y
29.	S01E08 (17:22)	Dong: Why don't you just kick me in the tooth's? Kimmy: It's teeth.	Dong: ¿Por qué no me das un puñetazo en las lentes? [Why do not you punch me in the glasses?] Kimmy: Se dice dientes. [It's called teeth.]	H	M	PUN > PUN (2)	Y
30.	S01E08 (17:32)	Dong: Out of all the persons in the world, all the mans and all the womans, you're the most bad. Kimmy: It's people, men, women, and worstest.	Dong: De todas las penosas del mundo, de todos los hombros y hembras, tú eres la más mala. [Of all the pains of the world, of all the shoulders and females, you are the most evil.] Kimmy: Se dice personas, hombres, mujeres, y la más peor. [It's people, men, women, and the most worse.]	V	M	PUN > PUN (2)	Y

31.	S01E08 (19:07)	Jacqueline: It's not really about the money. Kimmy: Exsqueeze me?	Jacqueline: En realidad, no es por el dinero. [Actually, it's not about the money.] Kimmy: ¿Cómo dice? [What do you say?]	H	M	PUN > NO-PUN	N
32.	S01E08 (20:18)	Kimmy: I got a temporary tattoo that says, "you're grape" .	Kimmy: Tengo un tatuaje temporal en el que pone, "eres la uva" . [I have a temporary tattoo that says, "you're the grape" .]	H	P (PAR)	PUN > PUN (2)	Y
33.	S01E08 (23:07)	Titus: I'm transforming. How... long did I think I could stay in this costume?	Titus: Me estoy transformando. ¡Auuuh! ¿Cuánto tiempo creía que podía llevar este disfraz? [I'm becoming. Auuuh! How long did I think I could wear this costume?]	H	P (PAR)	PUN > NO-PUN	N
34.	S01E09 (0:33)	Titus: What's wrong with you, Kimbecile?	Titus: Pero ¿qué estás haciendo, Kimbécil? [But, what are you doing, Kimbecile?]	H	M	PUN > PUN (1)	Y
35.	S01E09 (7:10)	Kimmy: Look, today it's all about the birthday girl. 'Cause you can't spell "Kimmy" without "me" .	Kimmy: Oye, hoy es el día de la cumpleaños. No puedes escribir "Kimmy" sin "mi" . [Hey, today is the birthday girl's day. You cannot write "Kimmy" without "me" .]	H	P (HP)	PUN > PUN (1)	Y
36.	S01E09 (9:00)	Kimmy: Could you bring some ice? Logan: Ice? As in frozen water? Kimmy: It's what boyfriends do, right? Logan: All right, then. I'm off to the ice-ery .	Kimmy: ¿Puedes traer hielo? [Can you bring ice?] Logan: ¿Hielo? ¿Agua congelada? [Ice? Frozen water?] Kimmy: Eso hacen los novios, ¿no? [That's what boyfriends do, right?] Logan: De acuerdo. Pasaré por la "hielería" . [Agree. I'll pass by the ice-ery .]	V	M	PUN > PUN (1)	Y
37.	S01E09	Kimmy: Dong, you wang!	Kimmy: Pollong, ¡mira bien!	V	L (PO)	PUN > PUN	Y

	(12:41)	Dong: You're right, Kimmy. That was very Chinese of me. I'll get ice.	[Pollong, look good!] Dong: Tienes razón, Kimmy. Los ojos rasgados me matan. Voy a por hielo. [You're right, Kimmy. My ripped eyes kill me. I'm going for ice.]			(2)	
38.	S01E09 (13:19)	Kimmy: Golly G. Willikers! Goliath: Yes? I'm Goliath Gary Willikers. Rude.	Kimmy: Si te pillo, ¡te estrangulo! [If I catch you, I'll choke you!] Goliath: ¿Sí? Yo soy T. Estrangulo. Maleducada. [Yes? I am T. Choke. Rude.]	V	P (PAR)	PUN > PUN (2)	Y
39.	S01E09 (18:48)	Dong: Bicycle is my present. I made it because of love. Logan: I assume you're talking about the tennis score there because you did it for nothing.	Dong: La bicicleta es mi regalo. Te la hice por amor. [The bike is my gift. I did it for love.] Logan: Pues espero que por amor al arte, porque la has hecho en vano. [Well, I hope for love to art, because you've done it in vain.]	V	P (HN)	PUN > PUN (2)	Y
40.	S01E10 (0:26)	Kimmy: Logan got into a fight with Dong, because Dong likes me? Titus: Enjoy the attention, woman. The last time I had two men fighting over me, I was a table at a Fire Island arm wrestling match.	Kimmy: ¡Venga ya! Logan se peleó con Pollong. ¿Por qué se ha colado por mí? [Come on! Logan fought with Pollong. Why does he have a crush on me?] Titus: Disfruta del momento, mujer. La última vez que tuve a dos hombres encima fue en el Fire Island, cuando hice de mesa para un pulso. [Enjoy the moment, woman. The last time I had two men over was on Fire Island, when I did a table for a pulse.]	H	L (ID)	PUN > PUN (2)	Y
41.	S01E10 (1:23)	Logan: Kimmy, I truly regret my behavior, but I think I reacted	Logan: Kimmy, me arrepiento de mi comportamiento, pero creo que	V	L (PO)	PUN >	N

		<p>that way because I really care about you.</p> <p>Kimmy: Well, what would the Care Bears say about how you show it?</p> <p>Logan: It would depend on the bear, Kimmy.</p>	<p>reaccioné así porque me importas mucho. [Kimmy, I regret my behavior, but I think I reacted that way because I care a lot about you.]</p> <p>Kimmy: ¿Qué dirían los Osos Amorosos de la que montaste? [What would the Care Bears say about your fuss?]</p> <p>Logan: Dependería del oso, Kimmy. [It'd depend on the bear, Kimmy.]</p>			NO-PUN	
42.	S01E10 (6:21)	<p>Xan: You bitch!</p> <p>Kimmy: A female dog? The thing that makes puppies? Nice compliment, Xan.</p>	<p>Xan: ¡Serás perra! [Bitch!]</p> <p>Kimmy: ¿La hembra del perro? ¿La que tiene cachorritos? Bonito cumplido, Xan. [The dog's female! The one with puppies? Nice compliment, Xan.]</p>	V	L (PO)	PUN > PUN (1)	Y
43.	S01E10 (7:44)	<p>Xan: This is BS.</p> <p>Xan's mom: The only BS here is butternut squash, one of the dozens of varieties of squash I grow. I hope you like squash. Also, tomorrow we're playing squash, against the Squashes.</p>	<p>Xan: Esto es una mierda. [This is shit.]</p> <p>Xan's mom: Como el fertilizante de la calabaza de invierno, una de las muchas variedades que cultivo. Espero que te guste la calabaza. Además, mañana jugamos a squash. Contra las Calabazas. [Like the fertilizer of the winter squash, one of the many varieties that I cultivate. I hope you likesquash. Also, we play squash tomorrow. Against the Squashes.]</p>	V	L (PO)	PUN > PUN (2)	Y
44.	S01E10 (8:09)	<p>Xan: You! You have to help me.</p> <p>Kimmy: No. This is none of my beeswax.</p>	<p>Xan: ¡Tú! Tienes que ayudarme. [You! You have to help me.]</p> <p>Kimmy: No. Esta historia no va</p>	H	L (ID)	PUN > NO-PUN	N

			conmigo. No quiero meterme. [No. This is none of my business. I don't want to be in the middle.]				
45.	S01E10 (20:35)	Kimmy: I only did it because I thought I was helping your daughter, keeping her from having her life taken away. Xan's mom: I'm sorry, did you just say "taken" instead of "taken"?	Kimmy: Lo hice porque creía que así ayudaba a su hija. Evitando que le arrebataran su vida. [I did it because I believed that it helped his daughter. Avoiding that they would take away* his life.] Xan's mom: ¿Has dicho "arrebataran" en vez de "arrebataran" ? [Did you say "take away"* instead of "take away?]	V	P (PAR)	PUN > PUN (1)	Y
46.	S01E10 (21:31)	Kimmy: Also, she plays the oboe in band. Not in a band. In band.	Kimmy: Además, toca el oboe en la banda. No en un grupo. En una banda. [Also, she plays the oboe in the band. Not in a band. In a band.]	H	L (PO)	PUN > NO-PUN	N
47.	S01E10 (22:28)	Logan: Don't you look lovely? Kimmy: Oh, you also don't look lovely.	Logan: ¿No estás preciosa? [Aren't you beautiful?] Kimmy: Oh, tú tampoco estás precioso. [Oh, you aren't beautiful either.]	V	S	PUN > PUN (1)	Y
48.	S01E10 (24:02)	Kimmy: I don't want to be your friend either. Because I like you. I mean, I like you, like you. Dong: But I'm getting on a bus, bus.	Kimmy: Y yo tampoco quiero ser tu amiga. Porque me gustas. O sea, me gustas de "gustar". [And I do not want to be your friend either. Because I like you. I mean, I like of "like".] Dong: Pero, voy a coger un bus de "autobús". [But I'm catching a bus of "bus".]	V	S	PUN > PUN (2)	Y
49.	S01E11 (3:32)	Interviewer: In Durnsville, everyone loves your Mole	Interviewer: A todos en Durnsville les encanta su RaptoMole de las	H	P (HG)	PUNOID	N

		Women mole sauce.	Mujeres Topo. [Everyone in Durnsville loves your Mole Women's "KidnapMole" .]				
50.	S01E11 (6:56)	Reverend: See, I'm a man of faith. I believe in God, and his son Jeepers, and the Holy Ghost , who is here today, supporting me.	Reverend: Soy un hombre de fe. Creo en el Altísimo y en su hijo el Bajito. Y en el Espíritu Santo , que está hoy aquí, apoyándome. [I am a man of faith. I believe in the Highest and his son, the Little One. And in the Holy Spirit , who is here today, supporting me.]	H	P (PAR)	PUN > PUN (2)	Y
51.	S01E11 (7:41)	Reverend: If being bad at math is a crime, then lock me up. But you better lock up Bob from the CostRite too, 'cause he gives worse change than Obama . Not my president.	Reverend: Bien, si no saber matemáticas va contra la ley, entonces enciérrenme. Pero encierren también a Bob, el del súper, porque gestiona peor el cambio que Obama . No es mi presidente. [Well, if being mad at math is against the law, then lock me up. But also lock up Bob, the guy from the supermarket, because he deals with change worse than Obama . He's not my president.]	H	P (HN)	PUN > PUN (1)	Y
52.	S01E11 (11:08)	Tristafé: Pedal, pedal. Be like a drunk girl getting out of a cab, and leave everything behind: your bag, your keys! Yes, that ginger in the corner is going to have to call her landlord from a pay phone! Scream, you drunk mess! Scream!	Tristafé: Pedalead, pedalead. Sed como una borracha que sale de un taxi y lo deja todo olvidado: ¡el bolso, las llaves! ¡Sí, la pelirroja de la esquina va a tener que llamar a su casero desde una cabina! ¡Gritad, borrachuzas! ¡Gritad! [Pedal, pedal. Be like a drunk woman that gets out of a taxi and forgets everything in it: the purse, the keys! Yes, the redhead in the corner is going to call her landlord from a pay phone! Scream, you drunks, scream!]	H	L (ID)	PUN > PUN (1)	Y

53.	S01E11 (12:15)	Tristafé: I prefer my students in ponytails, so I can imagine them... as ponies.	Tristafé: Prefiero que mis alumnas lleven cola de caballo, para poder imaginármelas... como caballos. [I prefer that my students wear horsetails, to be able to imagine them... as horses.]	H	L (PO)	PUN > PUN (1)	Y
54.	S01E11 (13:44)	Kimmy: Tristafé is teaching me to leave everything behind, like a toddler at an out-of-state fast-food restaurant.	Kimmy: Tristafé me está enseñando a dejarlo todo olvidado, como un niño en un restaurante de carretera. [Tristafé is teaching me to forget everything, like a child in a road-restaurant.]	H	L (ID)	PUN > PUN (1)	Y
55.	S01E11 (19:44)	Titus: Look at yourself, “girlfrenemy” . The clothes, the hair. You walk around spouting his gibberish.	Titus: Mírate, “ami-enemiga” . La ropa, el pelo. Vas por ahí repitiendo sus frases raras. [Look at you, “friend-enemy” . The clothes, the hair. You walk around repeating his strange sentences.]	H	M	PUN > PUN (1)	Y
56.	S01E11 (21:36)	Kimmy: Ladies. This is a spin-intervention.	Kimmy: Chicas. Esto es una ciclo-intervención. [Girls. This is a cyclo-intervention.]	H	M	PUN > PUN (1)	Y
57.	S01E11 (23:24)	Tristafé: All right, ladies, today is a gift. That’s why we call it the present.	Tristafé: Muy bien, chicas, el día de hoy es un regalo. Por eso lo llamamos presente. [Very well, girls, today is a gift. That’s why we call it present.]	H	P (HN)	PUN > PUN (1)	Y
58.	S01E12 (2:09)	Cyndee: Also, I moved my bachelorette party up to tonight ‘cause I want you to be there... maid of honor. Kimmy: I’d be maid-of-honored!	Cyndee: Además, he cambiado mi despedida de soltera a esta noche porque quiero que vengas... dama de honor. [Also, I’ve changed my bachelorette party for tonight, because I want you to come... maid of honor.] Kimmy: ¡Será un honor ser	V	L (ID)	PUN > PUN (1)	Y

			dama! [It'll be an honor to be maid!]				
59.	S01E12 (2:17)	<p>Randy: Kimmy, want to check out some of the old sights? Take a trip down memory lane?</p> <p>Kimmy: No, Memory Lane is where I got kidnapped.</p>	<p>Randy: Eh, Kimmy, ¿quieres ir a ver los viejos sitios de interés? ¿Recorremos la avenida de los recuerdos? [Eh, Kimmy, do you want to see the old places of interest? Do we walk through Memories Lane?]</p> <p>Kimmy: No, en esa avenida fue donde me secuestraron. [No, it was in that lane where I got kidnapped.]</p>	V	L (ID)	PUN > PUN (2)	Y
60.	S01E12 (3:41)	<p>Marcia: We were watching the movie <i>Legal Eagles</i> to prepare for today. Someone's got a thing for Debra Winger.</p> <p>Chris: More like Debra Schwinger.</p>	<p>Marcia: Estábamos viendo "Peligrosamente juntos" para preparar el caso. Alguien está colado por Debra Winger. [We were watching Legal Eagles to prepare the case. Someone has a crush on Debra Winger.]</p> <p>Chris: Más bien Debra Guapetona. [More like Debra Pretty.]</p>	V	P (PAR)	PUN > NO-PUN	N
61.	S01E12 (6:49)	<p>Reverend: Where were you at the beginning of this trial? And why were you so heck-bent on not returning to Durnsville?</p>	<p>Reverend: ¿Dónde estabas al principio de este juicio? Y, ¿por qué estabas tan empeñada en no regresar a Durnsville? [Where were you at the beginning of this trial? And why were you so determined on not returning into Durnsville?]</p>	H	P (PAR)	PUN > NO-PUN	N
62.	S01E12 (9:14)	<p>Reverend: You mess with the big dog... and you get the horns.</p>	<p>Reverend: Si te metes con un perro grande... te sacará los cuernos. [If you mess with the big dog... he'll show you the horns.]</p>	H	L (ID)	PUN > PUN (2)	Y

63.	S01E12 (12:52)	Reverend: She trusts you. Especially since you cured her hulkamania.	Reverend: Ella confía en ti. Cuenta con que cuides de ella. Sobre todo desde que curaste su hulkmanía . [She trusts you. She thinks you'll take care of her. Especially since you cured her hulkamania .]	H	M	PUN > PUN (1)	Y
64.	S01E12 (14:28)	Randy: Kimmy, I did not raise you to embarrass me like that. Kimmy: You didn't raise me. Randy: That's what I just said.	Randy: Kimmy, no te he criado para que me avergüences así. [Kimmy, I've not raised you to embarrass me like that.] Kimmy: Tú no me has criado. [You've not raised me.] Randy: Eso es lo que he dicho. [That's what I've said.]	V	S	PUN > PUN (1)	Y
65.	S01E12 (15:37)	Titus: Johnny and The Squatch from Z101 wanted to interview you. I took that bullet, literally. I got Squatched for you! Squatched!	Titus: Los de Johnny y el Yeti de Z101 querían entrevistarte. He parado esa bala, literalmente. ¡He parado yetibalas por ti! ¡Yetibalas! [The guys from Johnny and The Squatch from Z101 wanted to interview you. I've stopped that bullet, literally. I've stopped squatch-bullets for you! Squatch-bullets!]	H	M	PUN > PUN (2)	Y
66.	S01E12 (20:24)	Randy: Holy smokes! It's the major cat, Holy Smokes!	Randy: ¡Ay, la Virgen! Es el gato del alcalde, ¡Ay, la Virgen! [Oh, the Virgin! It's the major's cat, Oh, the Virgin!]	H	P (HN)	PUN > PUN (1)	Y
67.	S01E12 (23:03)	Kimmy: Unbe-fudging- lievable!	Kimmy: ¡Es in-puñetas-creíble! [It's un-heck-believable!]	H	P (PAR)	PUN > NO-PUN	N
68.	S01E13 (3:14)	Jacqueline: Kimmy left. She had to testify in that trial thingy in Indiana. Lillian: In Deanna? I barely	Jacqueline: Kimmy se fue, ¿vale? Tenía que declarar en ese dichoso juicio de Indiana . [Kimmy left, okay? She had to testify in that hecking trial in Indiana .]	V	P (PAR)	PUN > PUN (2)	Y

		know Deanna.	Lillian: ¿De Diana? Si apenas conozco a Diana. [In Diana? But I barely know Diana.]				
69.	S01E13 (10:17)	Jacqueline: I can drive. I'm my own person. I have a car like Gizmo. Lillian: Now, how do you want me to pay? Gas, grass or ass? 'Cause I got one of those.	Jacqueline: Puedo conducir. Soy dueña de mi vida. Tengo un coche como Gizmo. [I can drive. I'm the owner of my life. I've got a car like Gizmo.] Lillian: Bien. ¿Y cómo quiere que pague? ¿Con gasolina, hierba o sexo? Porque solo tengo una cosa. [Okay. And how do you want me to pay? With gas, weed or sex? Because I just have one thing.]	H	P (PAR)	PUN > NO-PUN	N
70.	S01E13 (10:43)	Walter: I told you the other shoe was gonna drop. Titus: Oh, it dropped, you busted Morpheus. But I took that shoe and I made lemonade out of it.	Walter: Te dije que iba a pasar lo inevitable. [I told you the inevitable would happen.] Titus: Ha pasado, Morfeo del tres al cuarto. Pero he cogido lo inevitable y he hecho limonada con ello. [It happened, worthless Morpheus. But I took the inevitable and I made lemonade out of it.]	V	L (ID)	PUN > NO-PUN	N
71.	S01E13 (10:51)	Walter: Fame is a double-edged sword. Titus: Isn't that a good thing? You get twice as much sword.	Walter: La fama es una espada de doble filo. [Fame is a double-edged sword.] Titus: Y, ¿eso no es bueno? Tienes el doble de espada. [And isn't that good? You've got double sword.]	V	L (ID)	PUN > PUN (1)	Y
72.	S01E13 (17:33)	Kimmy: 'Cause I know there's still hope, no matter how brainwashed you are. Gretchen: I'm proud to be brainwashed. I've got a clean	Kimmy: Porque sé que aún hay esperanza, por mucho que te hayan lavado el cerebro. [Because I know there's still hope, although you've been brainwashed.]	H	L (ID)	PUN > PUN (1)	Y

		brain. You could eat off it.	Gretchen: Estoy orgullosa de que me lo hayan lavado. Tengo el cerebro limpio. Podrías comer en él. [I'm proud that I got it washed. I've got a clean brain. You could eat on it.]				
73.	S01E13 (20:29)	Judge: Ms. Schmidt, I'm gonna need to wrap this up. The birdhouse, I'm giving it to my granddaughter as a birthday gift, which means I need to go buy gift wrap before Pat's Crafts closes, which means I'm gonna need to wrap this up.	Judge: Señorita Schmidt, voy a tener que acabar con esto. La pajarera. Voy a regalársela a mi nieta por su cumpleaños, o sea, que tengo que terminarla antes de que cierre la tienda de papel de regalo, lo que significa que necesito acabar ya. [Ms. Smith, I need to finish this. The birdhouse. I'm going to give it to my granddaughter as a birthday present, so I need to finish it before the giftwrap shop closes, which means I need to finish now.]	H	L (ID)	PUN > NO-PUN	N
74.	S01E13 (22:37)	Kimmy: You're not bad at math, Reverend. You're just bad! You've never believed in anything!	Kimmy: No eres malo con las matemáticas. Simplemente, ¡eres malo! ¡Nunca has creído en nada! [You're not bad at math. You're just bad. You've never believed in anything!]	H	L (PO)	PUN > PUN (1)	Y
75.	S01E13 (23:15)	Cyndee: O-M-Jeepers. You did it!	Cyndee: Madre mía. ¡Lo has conseguido! [Oh, my God. You did it!]	H	P (PAR)	PUN > NO-PUN	N
76.	S02E01 (1:00)	Sonja: Ho, ho, ho, you hoe.	Sonja: Ho, ho, ho, mala persona. [Ho, ho, ho, bad person.]	H	P (PAR)	PUN > NO-PUN	N
77.	S02E01 (1:55)	Lillian: I still think about my first love, Bobby. We went to summer camp together on Roosevelt Island. Little Bobby Durst. He was my first crush.	Lillian: Yo aún pienso en mi primer amor, Bobby. Coincidimos en un campamento de verano en la isla Roosevelt. El pequeño Bobby Durst. Fue mi primer ligue.	H	P (HN)	PUN > PUN (2)	Y

		Literally, he tried to crush me.	Literalmente, intentó atarme. [I still think about my first love, Bobby. We went to the same summer camp on Roosevelt Island. Little Bobby Durst. He was my first affair. Literally, he tried to tie me up.]				
78.	S02E01 (13:35)	Jacqueline: Pray to the Corn God. It's corn-lectric.	Jacqueline: El Dios del Maíz es maíz-tástico. [The Corn God is corn-tastic.]	H	M	PUN > PUN (1)	Y
79.	S02E01 (21:05)	Vonda: Were you at their wedding? Kimmy: Well, I wanted to be, but these two lovebirds eloped. Sonja: I'm not a bird today.	Vonda: ¿Estuviste en su boda? [Were you at their wedding?] Kimmy: La verdad es que quería ir, pero los tortolitos se fugaron. [Truth is I wanted to go, but the lovebirds went away.] Sonja: Hoy no soy una tórtola. [I'm not a lovebird today.]	V	L (PO)	PUN > PUN (1)	Y
80.	S02E02 (2:02)	Jacqueline: I just found out my ex-husband sold the town house. He's in escrow. Kimmy: Ugh. He's such an escrow.	Jacqueline: Me acabo de enterar de que mi exmarido ha vendido el adosado. Está en fideicomiso. [I've just found out that my ex-husband sold the duplex. He's in escrow.] Kimmy: Ugh. Y encima se va por ahí. [Ugh. And also, he gets away.]	V	L (PO)	PUN > NO-PUN	N
81.	S02E02 (3:13)	Jacqueline: So, what's the hardest thing in the world for a trophy wife to do? Lose the jerk but keep the perks. Trademark me.	Jacqueline: ¿Qué crees que es lo más difícil del mundo para una mujer trofeo? Librarse del suplicio y quedarse el beneficio. La frase es mía. [What do you think the most difficult in the world is for a trophy wife? Free herself of the torment and keep the	H	P (PAR)	PUN > PUN (1)	Y

			benefit. The sentence is mine.]				
82.	S02E02 (8:21)	Deirdre: So, where has Jacqueline been? We miss her. Kimmy: Traveling in Yerp. Eeur-up.	Deirdre: Y, ¿dónde ha estado Jacqueline? La echamos de menos. [And where has Jacqueline been? We miss her.] Kimmy: Viajando por Oro. Eeu- ropa. [Traveling in Gold. Eeur- up.]	V	P (PAR)	PUN > PUN (1)	Y
83.	S02E03 (0:27)	Titus: I'm used to getting paid under the table. People drop some really cool stuff under there.	Titus: Estaba en la economía sumergida. Ahí abajo encuentras cosas muy chulas. [I was in the deep economy. Under there, really cool stuff can be found.]	H	L (ID)	PUN > PUN (2)	Y
84.	S02E03 (1:55)	Kimmy: Sorry, guys. Jacqueline needs me to “get the duck over here,” so I've got to figure out where to get one.	Kimmy: Lo siento, chicos. Jacqueline dice que “quiere que vaya volando”. ¿Dónde encuentro un pájaro que me lleve? [Sorry, guys. Jacqueline says that “she needs me to go flying”. Where do I find a bird that gives me a ride?]	H	P (PAR)	PUN > PUN (2)	Y
85.	S02E03 (9:34)	Jacqueline: Time to get more Ds than a kid with undiagnosed dyslexia.	Jacqueline: Ve haciendo boca, porque vamos a empezar a buscar salchichas. [Prepare your mouth, because we're going to start to look for sausages.]	H	L (ID)	PUN > PUN (2)	Y
86.	S02E03 (19:18)	Jacqueline: Look what you did! Bad Doug! No! Bad dog! Bad Doug!	Jacqueline: ¡Mira lo que has hecho! ¡Chico malo! ¡No! ¡Perro malo! ¡Chico malo! [Look what you did! Bad boy! No! Bad dog! Bad boy!]	H	P (PAR)	PUN > NO-PUN	N
87.	S02E03 (20:35)	Douglas: Wow. I'm proud of you, Jacqueline. ‘Cause the dopest beat is in here.	Douglas: Estoy orgulloso, Jacqueline. Porque el ritmo a seguir está aquí. [I'm proud, Jacqueline. Because the beat that	H	L (PO)	PUN > PUN (1)	Y

			we need to follow is here.]				
88.	S02E03 (27:53)	Lillian: We miss you, Biggie. Your name describes your spirit, as well as your morbid obesity.	Lillian: Te echamos de menos, Biggie. Tu nombre hacía honor a tu espíritu, y también tu obesidad mórbida. [We miss you, Biggie. Your name paid tribute to your spirit, and also to your morbid obesity.]	H	L (PO)	PUN ST = PUN TT	N
89.	S02E04 (1:15)	Titus: Kimestic Worker , please grab me a towel from under the dryer.	Titus: Empleada Kiméstica , dame una toalla de la secadora, por favor. [Kimestic Worker , give me a towel from the dryer, please.]	H	M	PUN > PUN (1)	Y
90.	S02E04 (2:01)	Titus: First of all, outfits usually pick you. Basic. Basic. Bah-sic.	Titus: En primer lugar, es la ropa la que te elige a ti. Simplón. Simplón. Sim-plón. [In the first place, it's clothes who choose you. Basic. Basic. Ba-sic.]	H	P (PAR)	PUN > NO-PUN	N
91.	S02E04 (2:15)	Titus: You need my Ex-Box.	Titus: Necesitas mi caja de los ex. [You need my box of exes.]	H	P (HP)	PUN > NO-PUN	N
92.	S02E04 (4:43)	TV: Today, thousands of spiritual voyagers have learnt the secrets of Cosmetology. Secrets too cool to be understood by your family, who are actually lizard people. Or lotion people.	TV: Actualmente, miles de viajeros espirituales han aprendido los secretos de la Cosmetología. Secretos demasiados molones como para que los entienda tu familia, que no son más que personas-lagarto. O de esparto. [Nowadays, thousands of spiritual travelers have learnt the secrets of Cosmetology. Secrets too cool to be understood by your family, who aren't more than people-lizard. Or made from straw.]	H	P (PAR)	PUN > PUN (1)	Y
93.	S02E04 (6:36)	Titus: You know how I roll. And I'm not talking about the time I fell into a trash can on	Titus: Me van las cosas rápidas. Y no lo digo por la vez que me caí rodando por las escaleras. [I like quick things. And I am not	H	L (ID)	PUN > PUN (2)	Y

		top of the hill.	saying that because of that time I fell out of the stairs.]				
94.	S02E04 (6:40)	<p>Lillian: I like Mikey.</p> <p>Titus: Who cares if you like Mikey? I can't take on a project like that. I'm just one man. That show had five guys. Speaking of Five Guys, I want a hamburger.</p>	<p>Lillian: Mikey me gusta. [I like Mikey.]</p> <p>Titus: ¿Qué más da que te guste a ti? No puedo aceptar semejante reto. Sólo soy un hombre. Y en el programa eran cinco. De tanto hablar de carne me entra hambre. [Who cares if you like him? I can't accept such a challenge. I'm just one man. In the show, they were five guys. I'm hungry now from talking about meat.]</p>	H	P (HN)	PUN > NO-PUN	N
95.	S02E04 (6:54)	<p>Lillian: But, Titus...</p> <p>Titus: No buts... yet.</p>	<p>Lillian: Pero, Titus... [But, Titus...]</p> <p>Titus: Nada de peros... chitón. [No buts... shut up.]</p>	V	P (HP)	PUN > NO-PUN	N
96.	S02E04 (7:57)	<p>Kimmy: I thought you were free at last, like a second cheese pizza on Martin Luther King Day.</p>	<p>Kimmy: Pensaba que eras libre, como el móvil que regalan en las promociones. [I thought you were free, like the phone they give away in promos.]</p>	H	L (PO)	PUN > PUN (2)	Y
97.	S02E04 (8:02)	<p>Gretchen: Well, after the trial, first I got a job in the Apple Store.</p> <p>Kimmy: You know who likes that place? Horses.</p> <p>Gretchen: Oh, no. Not the Durnsville Apple Store. The computer one in Indianapolis.</p>	<p>Gretchen: Después del juicio, conseguí un trabajo en la tienda de la manzana. [After the trial, I got a job in the apple store.]</p> <p>Kimmy: ¿Sabes a quiénes les pirra? A los caballos. [Do you know who loves that place? Horses.]</p> <p>Gretchen: No me refiero a esa tienda de Durnsville. Digo la de informática, en Indianapolis.</p>	V	L (PO)	PUN > NO-PUN	N

			[I'm not talking about that store in Durnsville. I'm talking about the computer one, in Indianapolis.]				
98.	S02E04 (8:15)	Kimmy: Sounds like your brand of strawberry jam.	Kimmy: Está claro que eso es lo que te va. [It's clear that's your thing.]	H	L (ID)	PUN > NO-PUN	N
99.	S02E04 (13:16)	Titus: I will not be tricked into eating on a first date. This is not my first rodeo. Vendor: Hey, this is not meat from rodeo.	Titus: Por nada del mundo comería en una cita. No es mi primer rodeo. [I would never eat on a date. It's not my first rodeo.] Vendor: Eh. Esta carne no de rodeo. [Eh. This meat is not from a rodeo.]	V	L (ID)	PUN ST = PUN TT	N
100.	S02E04 (15:25)	Lillian: I just had a feeling those two would click. Like all my joints.	Lillian: Tenía la sensación de que esos dos encajarían. Como mis articulaciones. [I had the feeling those two would fit. Like my joints.]	H	L (PO)	PUN > PUN (1)	Y
101.	S02E04 (16:47)	Titus: I feezed on him, Lillian. That's a food sneeze.	Titus: Le estornudé encima, Lillian. Con la boca llena. [I sneezed over him, Lillian. With food in my mouth.]	H	M	PUN > NO-PUN	N
102.	S02E04 (18:48)	Lillian: Would you like to come over for leckfast ? It's breakfast and lunch combined.	Lillian: ¿Quieres venir a comiyunar ? Es una mezcla de comer y desayunar. [Would you like to come to have lunch-fast ? It's a mix of lunch and breakfast.]	H	M	PUN > PUN (1)	Y
103.	S02E05 (1:16)	Jacqueline: Today is a big day, so we need to move quickly. Like in chop-chop, the place that cuts your hair during plastic surgery.	Jacqueline: Hoy es un gran día, así que tenemos que ir deprisa. Como en el sitio ese donde te cortan el pelo mientras te hacen una cirugía plástica. [Today is a big day, so we have to go quickly. Like in the place where you get your hair cut while you get plastic	H	L (ID)	PUN > NO-PUN	N

			surgery.]				
104.	S02E05 (3:20)	Lillian: Are you sure you're not using this as an excuse to see him? Like when Bobby Durst came back to get his conveniently forgotten bow saws? Sly devil. Maybe real devil.	Lillian: ¿Seguro que no es solo una excusa para verle? ¿Como cuando Bobby Durst vino a por unas sierras de arco que se había olvidado? Diablo astuto. Puede que sea el diablo de verdad. [Are you sure this is not an excuse to see him? Like when Bobby Durst came to get back some bow saws he had forgotten? Sly devil. Maybe he is the real devil.]	H	L (PO)	PUN > PUN (1)	Y
105.	S02E05 (5:56)	Doctor: No, I'm not saying Buckley has any diagnosed behavioral disorder. Just he's a handful. Which it's a medical term to describe the number of pills he needs.	Doctor: No, no tiene ningún trastorno de comportamiento diagnosticable. Es sólo un niño travieso. Y seguro que con unas pastillas se le pasaría enseguida. [No, he hasn't got any diagnosed behavioral disorder. He's just a naughty boy. I'm sure he would be okay right away with some pills.]	H	L (PO)	PUN > NO-PUN	N
106.	S02E05 (6:35)	Dong: Kimmy, I think I made myself clear. Kimmy: Clearly Canadian. Crystal Pepsi.	Dong: Kimmy, pensaba que lo había dejado claro. [Kimmy, I thought I had made things clear.] Dong: Claro clarito. Claro como la Pepsi. [Clear, clear. As clear as Pepsi.]	V	L (ID)	PUN > PUN (1)	Y
107.	S02E05 (10:43)	Lillian: Kimmy never came back. Probably with Dong making goo-goo eyes. 'Cause that building gives everyone pinkeye.	Lillian: Kimmy aún no ha vuelto. Debe de estar con Pollong poniéndose ojitos. Porque nuestro edificio provoca conjuntivitis. [Kimmy isn't back yet. She must be with Dong making eyes at each other. Because our building causes	H	L (ID)	PUN > PUN (1)	Y

			pinkeye.]				
108.	S02E05 (17:14)	Kimmy: Sorry, but giving up isn't my jam. My jams are grape, jock, and space.	Kimmy: Lo siento, pero rendirse no es lo mío. Lo mío es la mermelada de uvas. Y Space Jam. [I'm sorry, but giving up isn't my thing. My thing is grape jam. And Space Jam.]	H	L (ID)	PUN > NO-PUN	N
109.	S02E05 (19:08)	Jacqueline: No, it was me. I did it. I'm like a female Mr. Mom.	Jacqueline: No, he sido yo. Lo he conseguido. Soy como el señor Mamá, pero en mujer. [No, it was me. I did it. I'm like Mr. Mom, but as a woman.]	H	M	PUN > PUN (1)	Y
110.	S02E06 (2:56)	Titus: I know why I am home early. The oomelet bar set the mummy on fire. What are you doing here?	Titus: Yo sé por qué he vuelto pronto. En el bar de cruu-asanes han prendido fuego a una momia. Y, ¿tú qué haces aquí? [I know why I've returned later. In the croo-issant bar, someone set a mummy on fire. And, what do you do here?]	H	M	PUN > PUN (1)	Y
111.	S02E06 (4:45)	Kimmy: Wait, what's a cozy uptown duck palace ? Titus: Stupid autocorrect!	Kimmy: ¿Qué es un coqueto palacio de fallar ? [What is a cute palace for falling ?] Titus: ¡Mierda de autocorrector! [Fucking autocorrect!]	H	P (PAR)	PUN > PUN (1)	Y
112.	S02E06 (6:50)	Jacqueline: I'm going to pretend I didn't hear any of that. But what I will do is show up at Dr. Weitz's office and in-charm-ide myself into an appointment.	Jacqueline: Voy a hacer como que no he oído eso. Lo que sí haré será presentarme en el despacho del Dr. Weitz y conseguir una cita amenazando, pero con encanto. [I'm going to pretend I didn't hear any of that. What I will do is show up at Dr. Weitz's office and get an appointment, intimidating, but with charm.]	H	M	PUN > NO-PUN	N

113.	S02E06 (7:27)	Titus: I rented my apartment in AirBnB.com. Not to be confused with BearDinB.com, which is awful.	Titus: Lo he alquilado en AirBnB.com. No lo confundas con GayBnB.com, ese es horrible. [I've rented it in AirBnB.com. Don't confuse it with GayBnB.com, that one's terrible.]	H	P (PAR)	PUN > PUN (1)	Y
114.	S02E06 (9:34)	Terry: You're off your shelf, elf.	Terry: Te estás pasando, elfo. [You're crossing the line, elf.]	H	P (PAR)	PUN > NO-PUN	N
115.	S02E06 (15:23)	Titus: Hmm, and they want to open Sole Food in an old soul food restaurant, like how the first Hooters was opened in an old mammogram center?	Titus: Hmm, y ¿quieren abrir esto en un restaurante de comida sureña? ¿Como cuando abrieron el primer Hooters en un centro médico? [Hmm, and they want to open this in a southern food restaurant? Like when they opened the first Hooters in a medical center?	H	P (PAR)	PUN > NO-PUN	Y
116.	S02E07 (0:31)	Jacqueline: Well, today's the day, Mom. I'm doing it. Everything I came back to New York to do. Jacqueline's mom: Patrick Duffy?	Jacqueline: Bueno, hoy es el gran día, mamá. Voy a hacerlo. Se va a cumplir mi sueño de cuando vine a Nueva York. [Well, today is the big day, mom. I'm going to do it. My dream from when I came to New York is going to be fulfilled.] Jacqueline's mom: ¿Con Patrick Duffy? [With Patrick Duffy?]	V	L (PO)	PUN > NO-PUN	Y
117.	S02E07 (3:10)	Titus: Last night, Goatzilla flawed his line, again!	Titus: Anoche, Cabbranchilla se volvió a equivocar en su parte. [Last night, Goatzilla got his part wrong, again!]	H	M	PUN > PUN (1)	Y
118.	S02E07 (4:56)	Keith: So, where do you serve? Kimmy: Me? I'm not a waitress, but I get it all the time. I guess I keep calling people	Keith: Dime, ¿dónde has servido? [Tell me, where did you serve?] Kimmy: ¿Yo? No soy camarera, aunque me lo dicen mucho. Me	V	L (PO)	PUN > PUN (1)	Y

		<p>“honey” and drawing smiley faces on pieces of paper I give to them.</p> <p>Keith: No, I meant in the military. Sorry.</p>	<p>gusta llamar a la gente “cielo” y dibujar caritas sonrientes que luego les doy. [Me? I’m not a waitress, although people call me that. I like calling people “sweetheart” and drawing smiley faces that I give to them.]</p> <p>Keith: No, me refiero al ejército. Perdona. [No, I’m talking about the army. Sorry.]</p>				
119.	S02E07 (6:19)	<p>Kimmy: I like talking to you too, Keith. And not just because every time you get a drink, I get another little umbrella. For Mousey Poppins.</p>	<p>Kimmy: A mí también me gusta hablar contigo. Y no solo porque cada vez que te pides una copa me traen otra sombrilla. Para Minnie Poppins. [I also like talking to you. And not just because every time you order a drink, they give me another little umbrella. For Minnie Poppins.]</p>	H	P (PAR)	PUN > PUN (1)	Y
120.	S02E07 (9:45)	<p>Titus: Kimpanzee, you may have lived through a nightmare, but you learned so much cool stuff.</p>	<p>Titus: Kimpancé, habrás vivido una pesadilla, pero has aprendido muchas cosas guays. [Kimpanzee, maybe you lived through a nightmare, but you’ve learnt a lot of cool things.]</p>	H	M	PUN > PUN (1)	Y
121.	S02E07 (9:53)	<p>Kimmy: Like how to dress a pretend salad? “Salad”? Starter. Track and field. Field greens. Salad. Dress--- Dress? I left the dress at the restaurant!</p>	<p>Kimmy: ¿Cómo aliñar una ensalada que no existe? ¿”Ensalada”? Entrante. Cena ligera. Cena de gala. Vestido. ¿De gala? ¡El vestido! ¡Me lo he dejado en el bar! [How do you dress a salad that doesn’t exist? “Salad”? Starter. Light dinner. Smart dinner. Dress. Smart? The dress! I left it at the bar!]</p>	H	P (HN)	PUNOID	N
122.	S02E07	<p>Construction worker: ‘Sup?</p>	<p>Construction worker: ¿Qué pasa?</p>	V	P	PUN > PUN	Y

	(14:45)	Titus: Soup.	[What happens?] Titus: Paso. [I pass.]		(PAR)	(1)	
123.	S02E07 (17:47)	Kimmy: “ Anyhoo, ” said the any owl...	Kimmy: En fin, como dijo Serafín... [Anyway, as Seraphim said...]	H	P (PAR)	PUNOID	N
124.	S02E07 (23:01)	Titus: So, if someone tells me that drywall is not dry nor a wall , that would be a lie?	Titus: Así que, si alguien me dice que un muro en seco ni es muro, ni está seco , ¿es mentira? [So, if someone tells me a drywall is not a wall, and it’s not dry , is that a lie?]	H	L (PO)	PUN > PUN (1)	Y
125.	S02E07 (24:42)	Kimmy: What the Hellmann’s Mayonnaise was that?	Kimmy: ¿A qué narices ha venido eso? [Where the heck was that for?]	H	L (ID)	PUN > NO-PUN	N
126.	S02E07 (24:56)	Keith: If you think you don’t have any triggers, then you’re in denial! Kimmy: Uh, you mean the river in Egypt?	Keith: Si a ti no te afectan estas cosas, bravo. [If you don’t get affected by those things, bravo.] Kimmy: Ah. ¿Te refieres al río Bravo? [Ah. Do you mean the River Bravo?]	V	P (HP)	PUN > PUN (2)	Y
127.	S02E07 (25:00)	Kimmy: Well, you’re in a different river. The Euphrates, ‘cause you ‘fraidy a bunch of stuff!	Kimmy: Pues tú estás en otro río. En el Paraná, porque para na’ tienes razón. [You’re in another river. In the Notatall* , because you’re not right at all.]	H	P (PAR)	PUN > PUN (2)	Y
128.	S02E08 (5:45)	Jacqueline: I’m not giving anything to those whiners. Russ: Ms. White, the family pronounces it Wieners.	Jacqueline: No voy a darles nada a esos güinos. [I’m not giving anything to those midgets.] Russ: Sra. White, el apellido se pronuncia “Wiener”. [Ms. White, that surname is pronounced “Wiener”.]	V	P (PAR)	PUN > PUN (1)	Y
129.	S02E08	Russ: I’d like to bring some well-deserved closure to Harry	Russ: Me gustaría lograr una conclusión satisfactoria para Harry	H	P	PUN > PUN	Y

	(6:53)	Wiener and his late wife, Ivana Eda-Wiener.	Wiener y su difunta esposa, Ivana Ping-Wiener. [I'd like to get a satisfactory conclusión to Harry Wiener and his late wife, Ivana-Ping-Wiener.]		(PAR)	(2)	
130.	S02E08 (16:16)	Professor: Tiny Tim is my nickname for my penis. He's very sick. Titus: Hogwash! Professor: The hogwash just made it worse!	Professor: “ El pequeño Tim ” en un apodo para mi pene. Está malito. [“ Little Tim ” is a nickname for my penis. He's very sick.] Titus: ¡ Vaya porquería! [That's disgusting!] Professor: ¡ La porquería lo ha empeorado! [Dirt made it worse!]	V	L (ID)	PUN > PUN (2)	Y
131.	S02E08 (23:07)	Russ: All right, just take the painting directly to the granddaughter, Maya Wiener-Hertz-Allott-Cozzabudts.	Russ: Muy bien, lleven el cuadro directamente a la nieta, Maya Wiener-Diosa-Naturona-Loca. [Okay, take the painting directly to the granddaughter, Maya Wiener-Godess-Natural-Crazy.]	H	P (PAR)	PUN > NO-PUN	N
132.	S02E09 (0:32)	Titus: Excuse me, Kimmy Lee and Hoda. First pun of the day, don't judge.	Titus: Disculpa, Kimmy Lee Alhoda. Es un juego de palabras, no me juzgues. [Excuse me, Kimmy Lee Alhoda. It's a pun, don't judge me.]	H	P (PAR)	PUN > NO-PUN	N
133.	S02E09 (0:35)	Titus: I was not prepped for this level of pep, Peppy Le Pew. Puns getting better.	Titus: No me esperaba este panorama, Peppy Le Pew. Eso estaba mejor. [I didn't expect this scene, Peppy Le Pew. That was better.]	H	P (PAR)	PUN > NO-PUN	N
134.	S02E09 (0:48)	Titus: What is this nonsense you're singing?	Titus: ¿Qué chorradas estás cantando? [What kind of foolishness are you singing?]	H	P (PAR)	PUN > NO-PUN	N

135.	S02E09 (1:05)	<p>Kimmy: Come on. Dance like you have ants in your pants.</p> <p>Titus: I do have ants in my pants due to some pocket taffy.</p> <p>But I will not.</p>	<p>Kimmy: Venga. Baila como si tuvieras hormigas. [Come on. Dance as if you had ants.]</p> <p>Titus: Las tengo porque me dejé un caramelo en el bolsillo. Pero no voy a bailar. [I have them because I left candy in my pocket. But I'm not dancing.]</p>	V	L (ID)	PUN > PUN (1)	Y
136.	S02E09 (1:13)	<p>Kimmy: What? Don't tell me you still have the blues.</p> <p>Titus: No, I switched flavors of Gatorade. Now it comes out—</p> <p>Oh. Yes, I have been feeling a bit low.</p>	<p>Kimmy: ¿Qué? No me digas que aún estás de bajón. [What? Don't tell me you're still down.]</p> <p>Titus: No, ya tengo arreglados los tacones. Ahora ya no— Ah, sí, estoy un poco depresivo. [No, my high-heels are already fixed. Now I don't... Ah, yes, I'm a bit depressive.]</p>	V	L (ID)	PUN > PUN (2)	Y
137.	S02E09 (6:22)	<p>Andrea: You need to go home and tell him—what is his name, Titties?</p>	<p>Andrea: Tienes que volver a casa y decírselo a—¿cómo se llama? ¿Tetas? [You've got to go back home and tell... what's his name? Tits?]</p>	H	P (PAR)	PUN > PUN (1)	Y
138.	S02E09 (10:47)	<p>Kimmy: It was our worst fight ever. Worse than the time I didn't know who Idris Elbow is.</p>	<p>Kimmy: Ha sido nuestra peor pelea. Aún peor que cuando yo no sabía quién o qué era Idris Elba. [It's been our worst fight. Even worse than the time I didn't know who or what Idris Elba is.]</p>	H	P (PAR)	PUN > NO-PUN	N
139.	S02E09 (11:08)	<p>Kimmy: The only stuff I got going on is that I got it going on.</p>	<p>Kimmy: Lo único que pasa conmigo es que soy un pasote. [The only thing that is up with me is that I'm dope.]</p>	H	L (ID)	PUN > PUN (1)	Y
140.	S02E09 (12:01)	<p>Andrea: The stinky burps, girlfriend.</p> <p>Kimmy: All burps smell bad.</p>	<p>Andrea: Los eructos apuestos, nena. [The stinky burps, girl.]</p> <p>Kimmy: Todos los eructos huelen</p>	V	M	PUN > PUN (1)	Y

		<p>They're the farts of the face.</p> <p>Andrea: No, you're Dursting. Did you ever see <i>The Jinx</i>? Fred Durst? He did those burps.</p>	<p>mal. Son los pedos de la cara. [All burps smell bad. They're the farts of the face.]</p> <p>Andrea: No, estás Dursteando. ¿Has visto <i>The Jinx</i>? Fred Durst. Eructaba igual que tú. [No, you're Dursting. Have you seen <i>The Jinx</i>? Fred Durst. He burped like you.]</p>				
141.	S02E09 (12:49)	<p>Andrea: The couch pulls out, so I can't get pregnant.</p>	<p>Andrea: Hay un sofá-cama, así que no me quedaré embarazada. [There's a sofa bed, so I won't get pregnant.]</p>	H	L (PO)	<p>PUN > NO-PUN</p>	N
142.	S02E10 (2:30)	<p>Lillian: I'm gonna take this place down old-school, like back in the '70s when this city was a city. When we were giving Mayor Lindsay hell and Mayor Lindsay was giving Florence Henderson crabs.</p>	<p>Lillian: Voy a reventar ese sitio como en los viejos tiempos, allá por los 70 cuando esta ciudad era una ciudad. Cuando le hacíamos la vida imposible al alcalde Lindsay y el alcalde Lindsay le pasó ladillas a Florence Henderson. [I'm going to tear this place like in the old times, in the '70s, when this city was a city. When we made Major Lindsay's life impossible and Major Lindsay gave Florence Henderson crabs.]</p>	H	L (ID)	<p>PUN > NO-PUN</p>	N
143.	S02E10 (4:20)	<p>Kimmy: I'm gonna tear therapy a new one. And then therapy will say: "thanks, Kimmy. Now I've got two."</p>	<p>Kimmy: Voy a merendarme la terapia. Y la terapia me dirá: "Gracias, Kimmy, siento que te he llenado." [I'm going to eat therapy as an afternoon snack. And therapy Will tell me: "Thanks, Kimmy, I feel I filled you."]</p>	H	L (ID)	<p>PUN > PUN (2)</p>	Y
144.	S02E10 (5:57)	<p>Kimmy: My parents met when my mom was a beauty technician and my dad walked in</p>	<p>Kimmy: Mis padres se conocieron cuando mi padre fue a hacerse la permanente. Lo hicieron en una</p>	H	P (PAR)	<p>PUN > PUN (2)</p>	Y

		to get a perm. They did it once in the bathroom of a Ruby Tuesdays, where he said, “ this must be Booby Tuesdays ”.	pizzería y él dijo “ podría llamarse pichería ”. [My parents met when my dad went to get a perm. They did it in a pizza restaurant and he said “ this could be called dick restaurant ”.]				
145.	S02E10 (8:11)	Kimmy: Thanks, Andrea. Maybe that purple ball is right. I am grape at this . Okay, that’s funny.	Kimmy: Gracias, Andrea. Puede que esta bolita morada tenga razón. Soy “ maruvallosa ”. Vale, ¡qué gracioso! [Thanks, Andrea. This little, purple ball may be right. I’m mar-grape-velous . Okay, that’s funny!]	H	P (PAR)	PUN > PUN (1)	Y
146.	S02E10 (11:39)	Kimmy: Those stickers are great, huh? What’s that? A pepper saying, “hot stuff” ? Not bad, not bad.	Kimmy: Esas pegatinas molan, ¿eh? ¿Qué es eso? ¿Una guindilla diciendo “estoy que ardo” ? No está mal, no está mal. [These stickers are cool, huh? What’s that? A hot pepper that says “I’m hot” ? Not bad, not bad.]	H	L (ID)	PUN > PUN (1)	Y
147.	S02E10 (12:37)	Kimmy: You wanted me to leave, so you gave me some stickers. You think that makes me feel grape ? No.	Kimmy: Quería que me marchara y por eso me las dio. ¿Cree que me siento maruvallosa ? Pues no. [You wanted me to leave and that’s why you gave me them. Do you think I feel mar-grape-velous ? No.]	H	P (PAR)	PUN > PUN (1)	Y
148.	S02E10 (12:44)	Kimmy: It makes me berry sad .	Kimmy. Me siento fatal . [I feel awful .]	H	P (PAR)	PUN > NO-PUN	N
149.	S02E10 (12:47)	Andrea: Kimmy, I am berry sorry . Excuse me. Very.	Andrea: Kimmy, lo siento trucho . Perdona. Mucho. [Kimmy, I’m fishy sorry . Excuse me. Very.]	H	P (PAR)	PUN > PUN (1)	Y
150.	S02E10 (12:49)	Andrea: You have every raisin —Oh, come on,	Andrea: No sabes coco lo siento —oh, venga, Banandrea. [You don’t	H	P (PAR)	PUN > PUN (2)	Y

		Banandrea.	know coconut sorry I am. Oh, come on, Banandrea.]				
151.	S02E10 (15:35)	Kimmy: No. Anger is bad and ugly. It's the opposite of who I want to be. So I don't get pissed off. I get pissed on.	Kimmy: No. La ira es mala y fea. Es lo contrario de lo que quiero ser. Así que no me cabreo. Me descabreo. [No. Anger is bad and ugly. It's the opposite of what I want to be. So I don't pissed on. I get unpissed on.	H	L (ID)	PUN > PUN (1)	Y
152.	S02E10 (21:29)	Titus: The game Pictionary defines "bigotry" as two different-size stick men, and you circle the larger one for the "big" sound.	Titus: El juego Pictionary define la "intolerancia" como dos hombres palo de diferente tamaño, y tú rodeas el más grande para que se note más. [The game Pictionary defines the word "intolerance" as two different-size stick men, and you circle the bigger so it's more noticeable.]	H	P (HN)	PUN > NO-PUN	N
153.	S02E10 (26:50)	Lillian: Hit me! I'm stronger than Houdini . Kimmy: Who? Lillian: Dini .	Lillian: ¡Pégame! Soy más fuerte que Houdini. [Hit me! I'm stronger than Houdini .] Kimmy: ¿Quién? [Who?] Lillian: ¡Houdini! [Houdini?]	V	P (HP)	PUN > NO-PUN	N
154.	S02E11 (2:35)	Kimmy: Andrea gave me this sticker at our last session. It's a sheep with a guitar, and it says, "Ewe rock!"	Kimmy: Andrea me dio una pegatina en la última sesión. Es una oveja con guitarra que dice, "¡Tú molas!" [Andrea gave me a sticker at our last session. It's a sheep with an electric guitar that says, "You rule!"]	H	P (HP)	PUN > NO-PUN	N
155.	S02E11 (2:46)	Kimmy: But it doesn't even matter. I can't rock now 'cause I'm gonna get sucked into Cyndee's shenanigans	Kimmy: Pero eso da igual. Ahora no puedo molar porque Cyndee me va a liar con sus chanchullos otra vez . [But that doesn't matter anymore. Now I can't be cool	H	M	PUN > NO-PUN	N

		againigans.	because Cyndee is going to get me in her problems again.]				
156.	S02E11 (5:05)	Titus: But I'm broke. So have to sit and take it, but in a bad way.	Titus: Estoy pelado, así que tengo que tragar, pero para mal. [I'm wrong, so I have to swallow, but in a bad way.]	H	L (PO)	PUN > PUN (1)	Y
157.	S02E11 (6:14)	Kimmy: Well, I'm just so happy for you... kelele music.	Kimmy: Bueno, me alegro mucho por ti... món y Pumba. [Well, I'm so happy for you... Mon and Pumba.]	H	P (HP)	PUN > PUN (2)	Y
158.	S02E11 (11:44)	Kimmy: What the Helvetica Bold did I just applaud at?	Kimmy: ¿ Qué narices es lo que acabo de presenciar? [What the heck did I just witness?]	H	L (ID)	PUN > NO-PUN	N
159.	S02E11 (11:51)	Titus: It's called therapy-tainment , girl. It's a legitimate form of entertain-apy that started while you were in the bunker.	Titus: Se llama terapia-tenimiento. Es una entreteni-rapia que comenzó cuando estabas en el búnker. [It's called therapy-tainment. It's an entertain-apy that started when you were in the bunker.]	H	M	PUN > PUN (1)	Y
160.	S02E11 (13:10)	Titus: So you just have to see The Human Centipede 5: A Need for Pede?	Titus: Y, ¿todo esto para ver El ciempiés humano 5: A medio gas? [All this to see The Human Centipede 5: Half of the Gas?]	H	P (PAR)	PUNOID	Y
161.	S02E11 (15:38)	Dr. Dave: Since the bunker, you've been trying to gain control through countless serial sexual partners? Kimmy: Cereal what? No!	Dr. Dave: Desde lo del búnker, ¿intentas recuperar el control mediante incontables parejas sexuales en serie? [Since the thing in the bunker, do you try to regain control through countless serial sexual partners?] Kimmy: Incontables, ¿qué? ¡No! [Serial what? No!]	V	P (HP)	PUN > NO-PUN	N
162.	S02E11 (19:42)	Kimmy: Sun on a beach!	Kimmy: ¡Higo de fruta! [Fig of fruit!]	H	P (PAR)	PUN > PUN (2)	Y

163.	S02E11 (19:43)	Kimmy: What the fudge?	Kimmy: ¿Qué narices? [What the heck?]	H	P (PAR)	PUN > NO-PUN	N
164.	S02E11 (20:44)	Dr. Dave: That “oh, snap” moment was brought to you by Spine-Snap Possum Traps : “When you hear the snap, you got a possum to bury.”	Dr. Dave: Este momento “chúpate esa” está patrocinado por los chupetes para bebés Chupi-Chup : “Con los chupetes Chupi-Chup tu bebé no dirá no”. [This “suck it” momento is sponsored by Chupi-Chup Baby Pacifiers: “with Chupi-Chup pacifiers, your baby won’t say no.]	H	L (ID)	PUN > PUN (2)	Y
165.	S02E11 (25:52)	Kimmy: Fine! Have a nice life, Cyndee! Good rid-dance.	Kimmy: ¡Vale! ¡Que te vaya bonito, Cyndee! ¡Hasta nunca! [Okay! Nice luck, Cyndee! Goodbye forever!]	H	M	PUN > NO-PUN	N
166.	S02E12 (3:07)	Titus: I’ve been busy. You know, getting my 14 hours every night and going to the Jim... Gaffigan Show craft table service.	Titus: He estado ocupado. Durmiendo mis 14 horas diarias y yendo al rodaje del Jim... Gaffigan Show, a comer con el equipo. [I’ve been busy. Sleeping my 14 daily hours and going to the filming of the Jim... Gaffigan Show, to have lunch with the staff.]	H	P (HP)	PUN > NO-PUN	N
167.	S02E12 (3:47)	Kimmy: Someone just put the “neato” in “incognito”!	Kimmy: ¡Eso sí que es ir de incógnito, incognitoso! [That’s going undercover, “incognitoso”!]	H	M	PUNOID	N
168.	S02E12 (6:03)	Mikey: I don’t want to get you sick, bro. Titus: Fine. But FYI, I only get	Mikey: No quiero contagiarte, tío. [I don’t want to infect you, dude.]	V	L (ID)	PUN > NO-PUN	Y

		<p>sick on the dance floor. Because the flashing lights and the spinning.</p>	<p>Titus: Vale. Pero que lo sepas, solo me pongo malo en las discotecas. Por las luces y los giros. [Okay. But just so you know, I just get sick at clubs. Because of the lights and the spins.]</p>				
169.	S02E12 (14:51)	<p>Kimmy: What, you think I'm dressed to talk? I'm dressed to party hearty like an MC Skat Kat.</p> <p>Andrea: You know where is a cat?</p>	<p>Kimmy: ¿Crees que me he vestido así para hablar? Me he vestido para salir contigo de fiesta súper a saco. [Do you think I got dressed like this to talk? I got dressed to party with you so hard.]</p> <p>Andrea: ¿Qué has dicho de un saco? [What did you say about hard?]</p>	V	P (HP)	PUN > PUN (2)	Y
170.	S02E12 (24:26)	<p>Jacqueline: When can we do this again? I'm just around the corner from your hotel.</p> <p>Russ: Well, hello, Just Around The Corner From Your Hotel. My name is Russ. Nice to meet you.</p>	<p>Jacqueline: ¿Cuándo podríamos repetirlo? Vivo muy cerca de tu hotel. [When can we repeat this? I live really near to your hotel.]</p> <p>Russ: ¡Hola, Vivo Muy Cerca De Tu Hotel! Soy Russ, encantado. [Hello, I Live Really Near To Your Hotel! I'm Russ, nice to meet you.]</p>	V	S	PUN > NO-PUN	N
171.	S02E13 (2:57)	<p>Jacqueline: My boyfriend's family is coming from Washington. I mean, not boyfriend, I guess. I mean, fingers crossed, but he doesn't want to russ it-- "Russ"? What am I talking about? His name is Russ.</p>	<p>Jacqueline: La familia de mi novio va a venir desde Washington. Verá, no es mi novio, supongo. Pero, ojalá lo fuera. Sería ma-Russ-villoso. ¿"Russ"? Pero, ¿qué estoy diciendo? Él se llama Russ. [My boyfriend's family is coming from Washington. See, he's not my boyfriend, I guess. But I wish he was. It would be awe-Russ-some. Russ? What am I saying? He's Russ.]</p>	H	P (PAR)	PUN > PUN (1)	Y